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BY DAVE KARGER

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ON THE COVER
Photograph by Keate; Oscar ® Statuette © AMPAS ®

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WE ♥ SUNDANCE
In the drama *Nobody Walks*, John Krasinski (posing at EW's Sundance photo studio) plays a Hollywood sound designer whose seemingly happy marriage takes a hit when a tempting young filmmaker enters his life.

Photograph by CHRISTOPHER BEYER

(COVER) MARA: BALDUR BRAGASON; DUJARDIN: PETER IOVINO; MCCARTHY: SUZANNE HANOVER; PITT: MELINDA SUE GORDON; SPENCER: DALE ROBINETTE; CLOONEY: MERIE WALLACE

EDITOR'S NOTE

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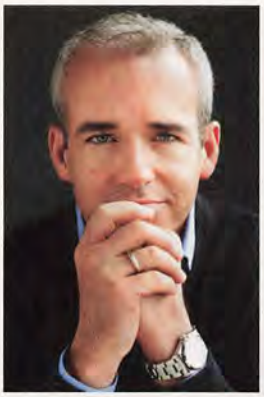


INDIE CITY

In case you didn't notice, we get very excited about the Oscars here at EW. But we're also quite jazzed about an entirely different group of movies, playing in the mountains of Utah at the Sundance Film Festival, which began on Jan. 19. This year Sundance had an especially good lineup of independent films in search of distributors, starting with Lauren Greenfield's spectacular documentary *The Queen of Versailles*, about a billionaire family under siege, which was promptly snapped up by Magnolia Pictures.

Octavia Spencer

James Marsden

Elizabeth Olsen

I was smitten with every movie I saw (with the possible exception of a new *Wuthering Heights* adaptation that I like to call *Over Two Hours of Wind on a Soundtrack*). Ironically, despite all the buzz emanating from Sundance, the term "independent film" doesn't have the same cachet it had two decades ago, when movies like *Pulp Fiction* ushered in a sort of indie golden era. Since then, indies have become victims of their success. Major studios got in the game. Home entertainment made small art-house films as readily available as big-budget blockbusters. We stopped thinking of indies as a genre of their own. It's a shame, because generally speaking, indies are the most interesting movies out there—and getting more interesting thanks to advances in (cheap) digital technology and new venues of distribution. I have made peace with the fact that the big Hollywood studios are really in the business of sequels and superheroes; I actually love superheroes and have often found great joy in sequels (see: *Toy Story 3*). But we'll have to look—more and more—to indie filmmakers for risky, original stories. Back in the '90s, EW was a vocal cheerleader for the indie resurgence. We're a proud sponsor of Sundance. And we've always shared our excitement over great movies, whether they're produced by a studio or financed through Kickstarter. But going forward, I'm reinforcing our commitment to independent cinema with regular "Indie Watch" features in EW, including this issue's coverage of Sundance. We need indies to thrive. So does Hollywood, because indies breed each new generation of great filmmakers. It's not like you can buy the next Christopher Nolan at Fred Segal.

This year, as always, EW was right in the middle of Sundance—literally. At our elaborate photo and digital studio on Main Street, stars and filmmakers from Oscar nominee Octavia Spencer to Peter Jackson came through to pose for EW's photographer, Christopher Beyer, and sit down for EW.com video interviews. Special thanks to our studio's sponsors—Essie, HP, Acura, and Chinet—and a big round of applause for EW's stalwart Sundance team. Getting photographed by EW has become a favorite rite of passage for casts at the festival. You can see the portraits in this issue (page 18) and on EW.com, and bonus portraits on EW's tablet version.

Jess

JESS CAGLE,
MANAGING EDITOR

CAGLE: PHOTOGRAPH BY RICHARD PHIBBS

Sundance photographs by **CHRISTOPHER BEYER**

STUFF WE'RE LOOKING FORWARD TO IN

FEBRUARY

2
TV
▸ *I Just Want My Pants Back*, MTV

BOOKS
▸ Claire Bidwell Smith, *The Rules of Inheritance*

3
MOVIES
▸ *The Woman in Black* (PG-13) Daniel Radcliffe, Janet McTeer

5
TV
▸ *Super Bowl XLVI*, NBC
▸ *The Voice*, NBC

6
TV
▸ *Smash*, NBC

7
DVD
▸ *Project Nim* (PG-13) Documentary
▸ *A Very Harold & Kumar 3D Christmas* (R) John Cho, Kal Penn

TV
▸ *The Real Housewives of Orange County*, Bravo
▸ *The River*, ABC

MUSIC
▸ Air, *Le Voyage Dans la Lune*
▸ Dierks Bentley, *Home*
▸ The Fray, *Scars & Stories*
▸ Paul McCartney, *Kisses on the Bottom*

BOOKS
▸ Katherine Boo, *Behind the Beautiful Forevers*

8
BOOKS
▸ Julianna Baggott, *Pure*
▸ Josh Bazell, *Wild Thing*

10
MOVIES
▸ *Safe House* (R) Denzel Washington, Ryan Reynolds
▸ *Rampart* (R) Woody Harrelson, Sigourney Weaver

12
TV
▸ *The 54th Grammy Awards*, CBS
▸ *My Strange Addiction*, TLC
▸ *The Walking Dead*, AMC

13
MUSIC
▸ Tibet House Benefit Concert at Carnegie Hall in New York City, featuring performances from Philip Glass, Laurie Anderson, Lou Reed, and more

14
DVD
▸ *Take Shelter* (R) Michael Shannon, Jessica Chastain
▸ *Tiny Furniture* (R) Lena Dunham, Laurie Simmons

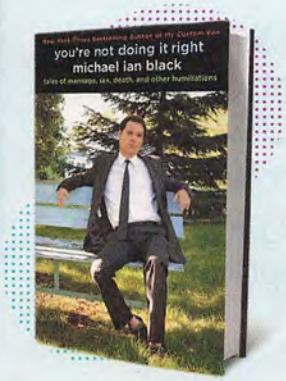
TV
▸ *Cougar Town*, ABC

MUSIC
▸ Amos Lee, *As the Crow Flies*
▸ Nicki Minaj, *Pink Friday: Roman Reloaded*
▸ Tennis, *Young & Old*

BOOKS
▸ Anne Rice, *The Wolf Gift*

19
TV
▸ *The Amazing Race*, CBS
▸ *The Celebrity Apprentice*, NBC
▸ *Eastbound & Down*, HBO
▸ *Life's Too Short*, HBO

21
DVD
▸ *J. Edgar* (R) Leonardo DiCaprio, Armie Hammer
▸ *Martha Marcy May Marlene* (R) Elizabeth Olsen, John Hawkes
▸ *The Way* (PG-13) Emilio Estevez, Martin Sheen



MUSIC
▸ Sinéad O'Connor, *How About I Be Me (And You Be You)?*
▸ Sleigh Bells, *Reign of Terror*

22
TV
▸ *Ghost Hunters International*, Syfy

24
MOVIES
▸ *Good Deeds* (PG-13) Tyler Perry, Thandie Newton
▸ *Wanderlust* (R) Paul Rudd, Jennifer Aniston

26
TV
▸ *The 84th Academy Awards*, ABC

28
BOOKS
▸ Michael Ian Black, *You're Not Doing It Right*
▸ Amelia Gray, *Threats*
▸ Jodi Picoult, *Lone Wolf*

Listings compiled by Erin Strecker and Benjamin Wood

PICTURED ABOVE
(Left to right) Nicki Minaj; the *Voice* coaches; *Smash*'s Christian Borle and Debra Messing; *The Walking Dead*'s Andrew Lincoln, Chandler Riggs, and Sarah Wayne Callies; *The Woman in Black*'s Daniel Radcliffe; *Wanderlust*'s Paul Rudd and Jennifer Aniston; *Smash*'s Katharine McPhee; *Project Nim*

MINAJ: KEVIN WINTER/DCNYRE2012/GETTY IMAGES FOR DCP; *THE VOICE*: ART STREIBER/NBC (4); *SMASH*: WILL HART/NBC (2); *THE WALKING DEAD*: MATTHEW WELCH/AMC; *THE WOMAN IN BLACK*: NICK WALL; *WANDERLUST*: GEMMA LA MANA; *PROJECT NIM*: HARRY BENSON

Illustration by **JOSUE EVILLA**

DATES SUBJECT TO CHANGE

FEEDBACK

It'll Be Epic!

Opened my mailbox and felt my heart jump out of my chest at your cover of Oscar winner **Christian Bale** as the Caped Crusader. It was a pleasure having writer Jeff Jensen take us on one last trip into the Batcave. It's been a great ride, and I'm sorry that it has to end.

JACQUELYN HAMBY
St. Louis

2012 Preview Review

In the lovely 2012 Preview you mention "newcomer" **Benjamin Walker** in "Honest Abe Movies." Is this the same Benjamin Walker I saw in ***Bloody Bloody Andrew Jackson***? If so, awesome casting because he was great in the role. He's playing a president who kills vampires *and* he was in a musical called *Bloody Bloody Andrew Jackson*? Talk about finding a niche!

JILL THOMSEN
Culver City, Calif.

Senior editor Thom Geier responds: Yes, Abraham Lincoln: Vampire Hunter *star Benjamin Walker also had the lead in the short-lived Broadway musical* Bloody Bloody Andrew Jackson. *Memo to Oliver Stone: Here's the new go-to guy for revisionist takes on former U.S. presidents.*

Has your staff been taken over by teenagers? ***The Dark Knight***, ***The Amazing Spider-Man***, two **Snow White** films, ***Madagascar 3: Europe's Most Wanted***? Are there no promising movies for adults amongst the TV retreads and comic-book heroes? 2012 promises to be a pathetic year movie-wise if this is all there is to get excited about.

JOHN TEEGARDEN
Seattle

History Lesson

I'm still in shock over **Kim Novak**'s misguided and offensively worded comments about the appropriation of **Bernard Herrmann**'s music in ***The Artist*** (News and Notes). What particularly surprised me is that it's not even the first time recently that this has happened. Not only did **Tom Ford**'s 2009 ***A Single Man*** use excerpts from Herrmann's ***Vertigo*** score, but it also appropriated the famous **Jimmy Stewart/Grace Kelly** kiss from ***Rear Window***, in much the same way that *The Artist* appropriated the dining-table scene from ***Citizen Kane***. Why, then, did Ms. Novak remain silent in 2009, but invoke artistic rape now?

CAMERON KELSALL
Beach Haven, N.J.

Laughing With Libby

I wanted to thank **Libby Gelman-Waxner** for the fabulous "Girl Talk" column about female characters in our society (If You Ask Me...). I found myself laughing at the spot-on interpretations of the people (and characters) mentioned and agreeing wholeheartedly as well.

EMILY HARPER
San Jose, Calif.

Your Picks for 2012

Our 2012 Preview gave you the lowdown on 43 movies, 11 TV shows, 6 books, and 10 albums. But here's what you have marked on *your* calendar.

White Collar
(Tuesdays, 10 p.m., USA)
I am disappointed and shocked you didn't include *White Collar*, which returned this month. It is TV's best, and you don't even mention it! Shame on you.
—JOANNE FROST
Redlands, Calif.

Bruce Springsteen, *Wrecking Ball*
(March 6)
I can't believe you left his new album off the list!
—AMY GRAHAM
Swarthmore, Pa.

Of course he would have made the cut had information been available at press time. He is the Boss, after all.

The Expendables 2
(Aug. 17)
The stellar cast of action heroes from the first film returns, joined by Jean-Claude Van Damme and Chuck Norris! This is easily my most anticipated movie of 2012.
—SEAN MALLOY
Wheat Ridge, Colo.

The Gangster Squad
(Oct. 19)
How could a movie set in 1940s L.A., about badass gangsters, starring Josh Brolin, Sean Penn, Ryan Gosling, Emma Stone, Nick Nolte, and Anthony Mackie, not be on your list?
—MICHELLE O'BRIEN
Smyrna, Ga.

MR. SMITH GOES TO *SOUTH PARK*?

Is Will Smith riding *South Park*'s Mr. Garrison's invention, the IT, in the *Men in Black 3* write-up in "42 Movies We Can't Wait For"? Let's hope that they pass on the flexi-grip handles option!
—**PATRICK LEAL**, LOS GATOS, CALIF.

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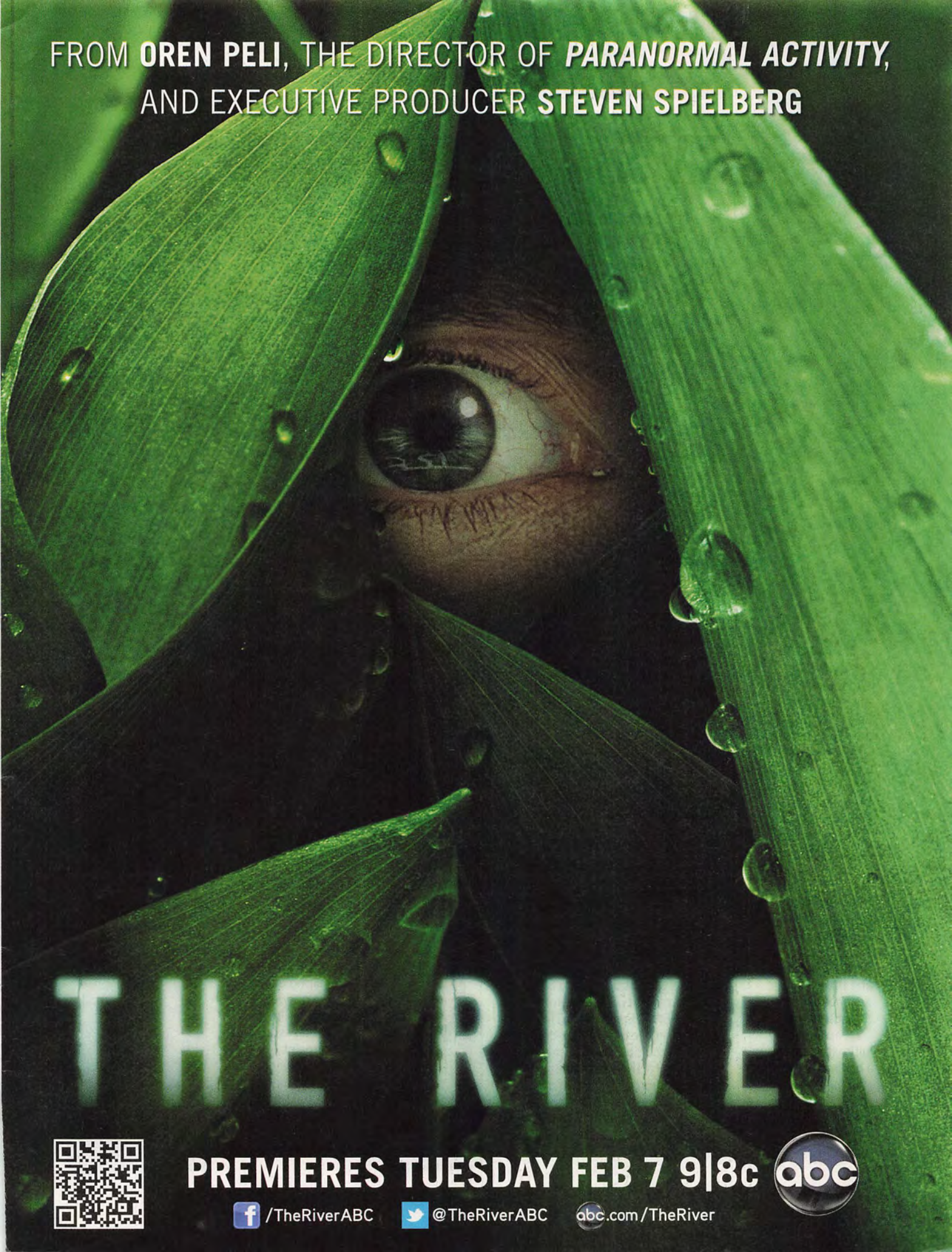
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TV'S WORST SITCOMS

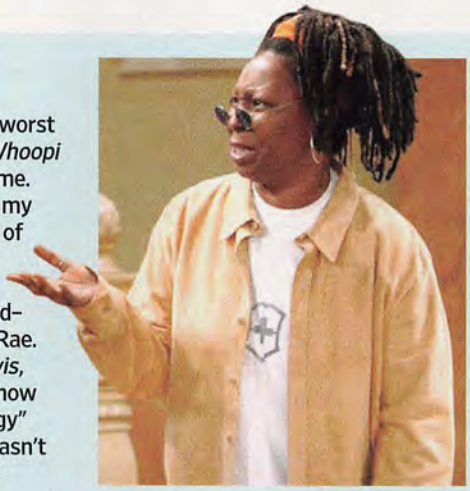
→ The recent cancellation of ABC's horrible men-dressing-as-women-oh-how-funny series *Work It* was cause for both celebration and great debate in the EW offices. The question at hand: What piece of comedy dreck earns the title of worst sitcom of all time? Our writers offer their picks.

Cavemen
ABC, 2007

Adapted from a zeitgeisty series of Geico commercials, the show centered on an effete, squash-playing trio of San Diego cavebros struggling to turn a 30-second gag into a half-hour sitcom. But watching civilized Cro-Magnons navigate the *Homo sapiens* world proved too thin a premise, and the low-rated show was canceled after six episodes—ultimately giving a bad name to the fine people who contributed fire, the wheel, and *Encino Man*. —*Ray Rahman*

Whoopi
NBC, 2003–04

I don't think *Whoopi* is the worst sitcom of all time. I know *Whoopi* is the worst sitcom of all time. Because I watched it. With my eyes. Which then shed lots of tears. The plot had something to do with Whoopi Goldberg as a singer-turned-hotel owner named Mavis Rae. (Why it was not called *Mavis*, then, I have no idea.) The show tried desperately to be "edgy" and "political." Too bad it wasn't also "funny." —*Dalton Ross*



Emeril
NBC, 2001

With nonactor master chef Emeril Lagasse starring on a sitcom, what could go wrong? Uh, *BAM*! Everything! This flat soufflé of stale cooking jokes couldn't even be saved by pro producers Linda Bloodworth-Thomason and Harry Thomason (*Designing Women*). Thankfully, Emeril himself survived with his foodie rep intact. —*Ken Tucker*

The Secret Diary of Desmond Pfeiffer
UPN, 1998

In retrospect, UPN should have known a show that pronounced the surname "Puh-fifer" would never catch on with audiences. But maybe compared with the fact that the sitcom's main character was a nobleman brought to America on a slave ship to be President Lincoln's valet, a non-silent *P* was the least of the show's issues. After airing four episodes, the network yanked this low-rated disaster. It remains unclear whose reputation suffered more: UPN's or President Lincoln's. —*Jessica Shaw*

Public Morals
CBS, 1996

NYPD Blue's TV legacy is for the most part stellar (see: *The Shield*), but it's got one big, ugly blemish: *Public Morals*. The comedy about cops in the NYPD's vice squad came from *Blue* creator Steven Bochco, and while it tried to translate the drama's bold, raw style into sitcommery, it is best (and barely) known for (1) using the phrase "p---y posse" in the pilot and (2) being canceled after one episode. —*Kristen Baldwin*

CAVEMEN: WORK IT: BOB D'AMICO/ABC (2); WHOOPI: ERIC LIEBOWITZ/NBCU PHOTO BANK VIA AP IMAGES; EMERIL: EVERETT COLLECTION; THE SECRET DIARY OF DESMOND PFEIFFER: © PARAMOUNT/EVERETT COLLECTION; PUBLIC MORALS: © 20TH CENTURY FOX/EVERETT COLLECTION

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The Top 10 Things We Love This Week

The MUST LIST

1 LUCK

HBO's expertly crafted horse-racing drama, from *Deadwood* creator David Milch, stars Dustin Hoffman as a brilliant ex-con determined to exact revenge. We sure aren't betting against him. *(HBO, Sundays, 9 p.m.)*

Dustin Hoffman

2 THE GERSHWINS' PORGY AND BESS on Broadway

Audra McDonald headlines as Bess, giving a thunderous, full-bodied performance in this controversial but bold reimagining of George and Ira Gershwin's 1935 opera.

3. KEY & PEELE

MADtv standouts Keegan-Michael Key and Jordan Peele star in this hilarious new sketch-comedy series that boasts a sharp, Chappelle-esque take on race and politics, as well as Peele's spot-on impersonation of Barack Obama. *(Comedy Central, Tuesdays, 10:30 p.m.)*

4 A GENTLE REMINDER, the Jealous Sound

After a relatively low-profile aughts, emo genius and ex–Knapsack frontman Blair Shehan and his Jealous Sound return with more melancholy to inspire tearful fist-pumping.

LUCK: GUSMANO CESARETTI/HBO (2); *THE GERSHWINS' PORGY AND BESS*: MICHAEL J. LUTCH; *KEY & PEELE*: MATT HOYLE/COMEDY CENTRAL

Illustration by **JESSE LENZ**

5 SMASH NBC's buzziest new series is a musical drama about the dreamers and schemers behind a Marilyn Monroe-themed Broadway show. Debra Messing, Anjelica Huston, Katharine McPhee (above), and stage dynamo Megan Hilty will have you asking for an encore. Added bonus: The pilot's available for free on iTunes and Amazon. *(NBC, premieres Monday, Feb. 6, 10 p.m.)*

7 MOB WIVES Take one part *The Real Housewives of New Jersey* and another part *The Godfather* and you've got a recipe for this splashy, trashy reality series, now in season 2. It's our criminally guilty pleasure. *(VH1, Sundays, 8 p.m.)*

8. LITTLE SPARK, Jessie Baylin
Old friend Scarlett Johansson just directed her latest video, but Baylin's real draw is her new gem of an album, which is full of dreamily retro pop songs and Dusty Springfield-style vocals.

9. ALL THERE IS, by Dave Isay
Just in time for Valentine's Day, Isay, founder of the oral-history project StoryCorps, shares a remarkable collection of true anecdotes about love and marriage—and all the obstacles in between—that's bound to win over even the most jaded of cynics.

10 GLEE The comedy has been on a roll leading up to its Jan. 31 episode, which finds the New Directions kids paying tribute to Michael Jackson with nearly a dozen renditions of his greatest hits, including "Black or White" and "Smooth Criminal." *(Fox, Tuesdays, 8 p.m.)*

6

DRIVE on DVD and Blu-ray

The violent, atmospheric heist thriller starring Ryan Gosling as a taciturn getaway driver didn't race up the box office chart when it was in theaters. But *Drive* deserves an audience as large as its ambitions, and every movie buff deserves to see it. *(Rated R)*

MUST LIST APP!
You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

SMASH: PATRICK HARBRON/NBC; *DRIVE*: RICHARD FOREMAN; *MOB WIVES*: VH1; BAYLIN: MATT WIGNALL; *GLEE*: JUSTIN LUBIN/FOX

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SEE THE STARS (LIKE KIRSTEN DUNST!) WHO VISITED EW AT SUNDANCE, PAGE 18

NEWS And NOTES

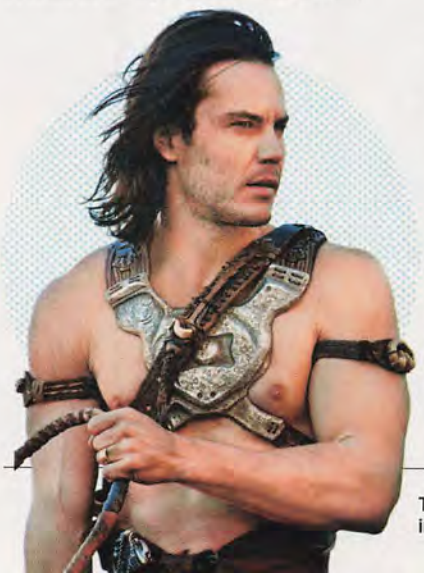
Hollywood's Biggest Gambles

With ginormous budgets and grand ambitions, the stakes are high for these upcoming films.

BY JOSH ROTTENBERG

Andrew Garfield swings into action in *The Amazing Spider-Man*, replacing Tobey Maguire (inset)

THE MOVIE BUSINESS isn't for the faint of heart at the best of times—and these are not exactly the best of times. With domestic ticket sales down in 2011 to their lowest level in 16 years and DVD revenues continuing to sink, it would be understandable if studio executives wanted to play it safe in 2012. But movies have always been a high-risk/high-reward business, and there are still people willing to roll the dice. A look at this year's riskiest bets...



Taylor Kitsch stars in *John Carter*

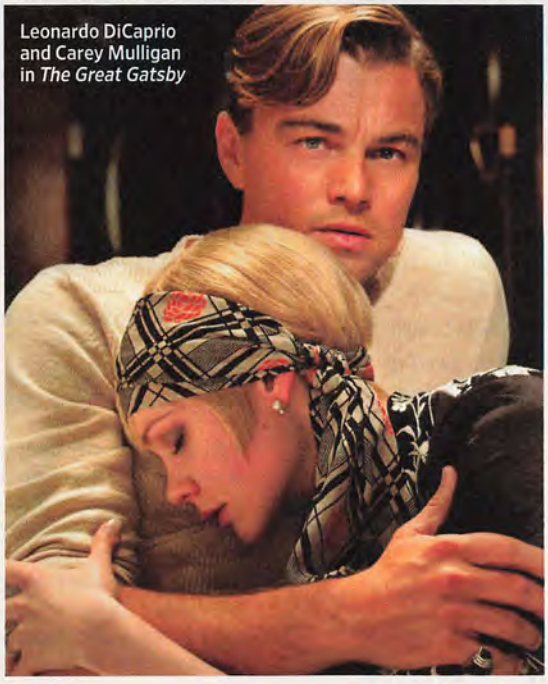
→ **JOHN CARTER** Based on a series of books by Tarzan creator Edgar Rice Burroughs, Disney's sci-fi epic stars a loincloth-clad **Taylor Kitsch** (*Friday Night Lights*) as a Confederate captain who finds himself in the middle of a not-so-civil conflict between alien races on Mars. Though *John Carter*'s budget is reported to have gone well north of $200 million, director **Andrew Stanton**—a Pixar veteran making his live-action debut—has insisted on keeping details of the film largely under wraps, which could pose a risk given that not many people are familiar with the source material. "My goal is to hopefully protect the thrill you might get from not knowing everything before you go into a theater," Stanton told EW last year. "It's the only reason to work this hard!" (March 9)

→ **MEN IN BLACK 3** It's been 10 long years since moviegoers have seen the sunglasses-wearing, alien-hunting duo of **Will Smith** and **Tommy Lee Jones**, and the latest installment in Sony's hit sci-fi-comedy franchise has been dogged by stories of script rewrites and production delays. But director **Barry Sonnenfeld** shrugs off reports of difficulties: "I've worked on some movies that were really contentious—and some of them were great. I've also worked on movies that were unbelievably easy to make—and they weren't seen by anyone. So, for me, it's much more about the end result than how you get there." (May 25)

→ **THE AMAZING SPIDER-MAN** In an effort to blow the cobwebs off the blockbuster

DUNST: LARRY BUSACCA/GETTY IMAGES; *JOHN CARTER*: FRANK CONNOR; *SPIDER-MAN 3*: MERIE W. WALLACE; *THE AMAZING SPIDER-MAN*: JAIMIE TRUEBLOOD

Will Smith returns for *Men in Black 3*



Leonardo DiCaprio and Carey Mulligan in *The Great Gatsby*

Bourne shuffle: Matt Damon's out; Jeremy Renner's in

Spider-Man series, Sony is starting from scratch with a young star, **Andrew Garfield**, who's never carried a big movie, and a filmmaker who's new to the tentpole realm, *(500) Days of Summer* director **Marc Webb**. "We're going to give you a completely different approach, another interpretation of the character," says producer **Matthew Tolmach**. "The movie is either going to give the fans what they want, or not. That's our job." (July 3)

→ **THE GREAT GATSBY** Translating a universally beloved literary classic to the big screen is never easy, but in the case of *Gatsby*, director **Baz Luhrmann** (*Moulin Rouge!*) is swinging for the fences with an ambitious adaptation starring **Leonardo DiCaprio** as millionaire Jay Gatsby. Did we mention that the drama will be in 3-D? (Dec. 25)

→ **BATTLESHIP** We've seen toys become the basis for successful franchises before—*Transformers*, to name just one—but turning a board game that's been around since 1931 into a big-budget summer popcorn flick about an alien invasion is something else entirely. Universal has poured a reported $200 million into *Battleship*, which has been described as *Independence Day* on the water and features no huge stars. Will it be seaworthy? "It wasn't about spending money on tried-and-true 'stars.' The movie is the star," says **Donna Langley**, co-chair of Universal Pictures. "And it has global appeal." (May 18)

"[MAKING MOVIES] IS MUCH MORE ABOUT THE END RESULT THAN HOW YOU GET THERE." —*MIB 3* DIRECTOR BARRY SONNENFELD

→ **ROCK OF AGES** Adapted from the hit Broadway musical, *Rock of Ages* features an odd mix of big stars (including **Tom Cruise** as a hair-metal singer and **Catherine Zeta-Jones** as an antirock crusader) and 1980s anthems from bands like Bon Jovi and Journey. For director **Adam Shankman**, who directed the 2007 hit *Hairspray*, finding the right tone won't be easy. "*Hairspray* was like a bowl of jelly beans," he says. "This is not. This movie gets very dark." (June 15)

→ **THE BOURNE LEGACY** Since the inception of the franchise, the name Bourne has been synonymous with star **Matt Damon**. Now Universal is trying to spin off the series in a new direction with a largely untested box office draw, *Mission: Impossible—Ghost Protocol* costar **Jeremy Renner**, playing a different character under the same *Bourne* banner. Confused? "The [trademarks of] the *Bourne* franchise are still very much in place—the car chases, the exotic locales, the hand-to-hand combat," says Universal's Langley. "We really love Jeremy, and are willing to bet on him—the same way the studio bet

MEN IN BLACK 3: WILSON WEBB; *THE BOURNE ULTIMATUM*: JASIN BOLAND; *THE BOURNE LEGACY*: MARY CYBULSKI

THE SHAW REPORT BY JESSICA SHAW | **IN** Watching for Gisele | **5 MINUTES AGO** Watching for Madonna | **OUT** Watching for the ads

Julia Roberts (in *Mirror Mirror*, inset) and Charlize Theron (in *Snow White & the Huntsman*) play the Evil Queen in dueling projects

on Matt at the start of his career." (Aug. 3)

→ **MIRROR MIRROR/SNOW WHITE & THE HUNTSMAN** In a strange game of fairy-tale chicken, two movies based on the Snow White story are hitting theaters within months of each other. Who will be the fairest of them all: the lighter, more comic *Mirror Mirror*, or the edgy, action-driven *Snow White & the Huntsman*? *Mirror* director **Tarsem Singh**, whose film will be out first, believes timing trumps everything—"There really, truly is only room for the first one of these," he told EW in December—but the trailer for *Huntsman* suggests an epic, *Lord of the Rings*-esque take on the classic tale that could draw in a wider audience. (*Mirror*, March 16; *Huntsman*, June 1)

Prometheus star Noomi Rapace

→ **PROMETHEUS** More than 30 years after revolutionizing sci-fi with *Alien*, director **Ridley Scott** is going back to the future with a super-secret 3-D project (speculated to be a prequel) about scientists stranded on a perilous distant planet. Can *Prometheus* live up to the sky-high expectations? "All you can do is make it as good as possible," says Scott. "So far I'm really, really happy with what I'm getting. But in movies, you can never be comfortable." (June 8) *(With additional reporting by Anthony Breznican, Adam Markovitz, Chris Nashawaty, Keith Staskiewicz, Adam B. Vary, and John Young)*

DAN SNIERSON'S HIT LIST

Kid Rock apologizes for smoking cigar in nonsmoking venue: "I doubt I'm the first one to ever make a bad decision while being intoxicated" "For example," he added, "remember the guy who punched Tommy Lee, married Pamela Anderson, and got in a brawl at a Waffle House?"

LL Cool J to be first Grammy host in seven years Hearing the news, Chris O'Donnell chucked his never-released rap CD across the *NCIS: LA* set, dialed his agent, and barked: "Well, then get me the Latin Grammys!"

TLC to air reality dating series *Undercover Princesses*, in which royals hide their heritage in search of soul mates By the time the show debuts, it'll be renamed *We Can Make Toddlers if You Don't Love Me for My Tiara.*

***Jeopardy!* contestant causes stir by answering, "What is a donkey [punch]?"** If you factor in the contestant who recently answered, "What is a threesome?" *Jeopardy!* is now more explicit than *Tosh.0.*

Kenny G, wife of 20 years separating No surprise there—the sax had been bad for a while.

Sean Combs reportedly to launch music-centric cable network It's expected to reach the milestone of 25 million homes and three name changes by mid-2013.

Iranian actress barred from country after posing nude for magazine Holding the new *Playboy* featuring Lindsay Lohan, Obama walked into a meeting with the Joint Chiefs of Staff and asked, "Any chance this is actionable?"

***MythBusters* hosts to launch new series** Into the side of someone's home?

The CW greenlights *Sex and the City* prequel It'll take us back to a more innocent time, when Carrie had only 90 pairs of Manolo Blahniks and was crushing on Mr. Medium.

***Modern Family* tot says F-word in episode** Conservative watchdog groups fear that she could grow up to be a criminal, or even a *Jeopardy!* contestant.

GISELE BUNDCHEN: RD/LEON/RETNA DIGITAL; *MIRROR MIRROR*: JAN THIJS; *SNOW WHITE & THE HUNTSMAN*: ALEX BAILEY; *PROMETHEUS*: KERRY BROWN; KID ROCK: SCOTT D. SMITH/RETNA LTD./CORBIS

Illustration by **JOHN UELAND**

HOLLYWOOD INSIDER

What's Going on Behind the Scenes

Movies

Bryan Cranston Fights For Indie Theaters

BREAKING BAD STAR **Bryan Cranston** has six movies scheduled for release in 2012, and some of them—like *Red Tails* (out now)—will play in his very own theater. Along with being an Emmy-winning actor, Cranston is co-owner of an art-house theater in Palm Desert, Calif., called the Cinemas Palme d'Or. Owning the theater was a boyhood dream: "I thought, 'When I grow up, I'm going to own a movie theater so I can see movies for free.'"

If only it were that simple. This year, Cranston hopes to finally move forward with a lawsuit surrounding his theater, which was reopened by the California Court of Appeals in August 2011. Since 2006, the Palme has been fighting the Century Theatres chain (now Cinemark), accusing the corporation of deliberately preventing the art house from playing first-run movies. A victory for Cranston could help independent theaters nationwide.

The actor and his co-owners claim that when bidding for films, Century, which owns Palm Desert's stadium-seated multiplex the River, would "threaten [studios] with not picking up a title for their theaters" if they sold films to Cinemas Palme d'Or. (The case is currently in the discovery phase.) A rep for Cinemark says there is "no evidence" to support Cranston's claims, but the actor is bullish. "We have extreme financial damages from this," says the star, who hopes the case will go to a jury trial. "We [could] set a precedent with it that will benefit anyone, not just movie-theater owners but really owners of small businesses everywhere."
—GRADY SMITH

Bryan Cranston; (inset) his movie theater in Palm Desert, Calif.

MORE ON EW.COM
Breaking news at *insidetv.ew.com* and *insidemovies.ew.com*

Movies

The Innkeepers' Ghostly Inn-spiration

→ When up-and-coming horror auteur **Ti West** shot his 2009 film *The House of the Devil*, the frights didn't just take place on camera. "We stayed at the Yankee Pedlar Inn [in Torrington, Conn.], which the town thinks is haunted," explains the director. "We would drive every day to make a satanic horror movie, but weirder things happened at the hotel. You had weird dreams. The phone would ring and no one would be there. A year later, I wanted to make a ghost story. It occurred to me: What if I made the one I lived?" The result is *The Innkeepers*, which hits theaters Feb. 3 and was actually shot at the Yankee Pedlar. The movie—about employees at the Pedlar who investigate the inn's haunted history—stars **Pat Healy**, **Kelly McGillis**, and **Sara Paxton**, who admits she was freaked out just by West's pitch. "I was on the other line really getting scared," says the actress. While Paxton says "nothing too strange" occurred during the shoot, there was one creepy coincidence about the hotel room West chose as the setting for the film's most haunted quarters. "After we wrapped I found out *that* is the haunted room," says West, who will next direct Liv Tyler in the sci-fi/horror film *The Side Effect*. "I don't believe in ghosts, but I believe in the weird Yankee Pedlar."
—*Clark Collis*

The Innkeepers' Kelly McGillis

CRANSTON: GETTY IMAGES; CINEMAS PALME D'OR: ANDREAS MAURITZSON

INDIE WATCH

THE STARS OF SUNDANCE

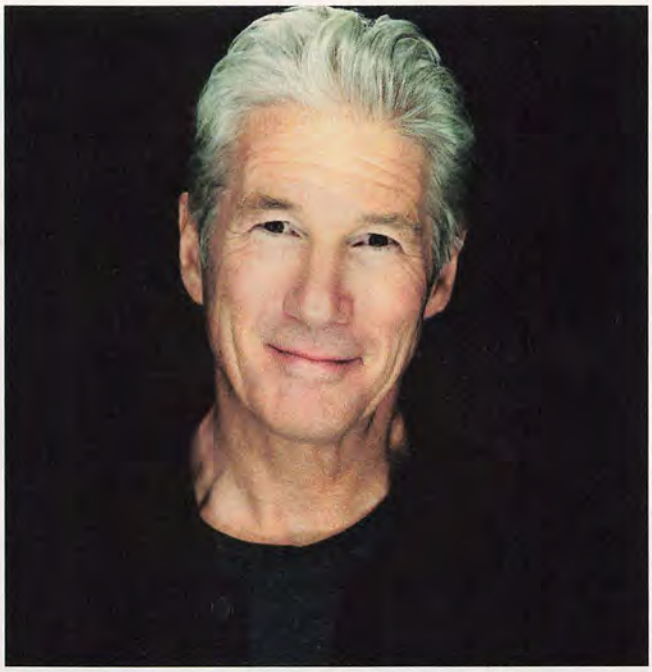
They came, they saw, they shivered...and then they stopped by our Park City, Utah, photo studio to warm up and horse around. Meet the actors who are taking the festival by storm, and the movies that have everyone buzzing.

BY ANTHONY BREZNICAN PHOTOGRAPHS BY CHRISTOPHER BEYER

Bachelorette
They look chummy here, but in this comedy about long-time girlfriends reuniting when one gets married, the only bond they truly share is how much bitterness they harbor. Rebel Wilson (far left) invites the mean girls she idolized in school to be her bridesmaids, sending them into a chaotic, jealous rage. "It's all about what they don't have, what they haven't been able to accomplish yet," says writer-director Leslye Headland (center, flanked by Lizzy Caplan, Kirsten Dunst, and Isla Fisher). "It makes them make some very bad choices."

OPENING WEEKEND OF SUNDANCE 2012 was about characters doing dirty deeds—and studios hoping to buy them dirt cheap. The sci-fi crowd-pleaser *Robot & Frank* features Frank Langella as an aging thief who transforms his mechanical caregiver into an accomplice, while the Wall Street thriller *Arbitrage* stars Richard Gere as a Bernie Madoff-style billionaire. TV actors Melanie Lynskey (*Two and a Half Men*) and Josh Radnor (*How I Met Your Mother*) won raves for, respectively, *Hello I Must Be Going* and *Liberal Arts*, both dramedies about arrested-development thirtysomethings falling in love with 19-year-olds. Feature sales were brisk: Bradley Cooper's literary mystery *The Words*, the *Deliverance*-esque thriller *Black Rock*, the John Hawkes starrer *The Surrogate*, festival favorite *Beasts of the Southern Wild*, and Rashida Jones' *Celeste and Jesse Forever* had sold at press time.

Off screen, the festival weathered a few harrowing moments. After the premiere of his grim and shocking *Red Hook Summer*, Spike Lee raised eyebrows with an expletive-filled tirade aimed at Hollywood ("They know nothing about black people! Nothing!"), and Tracy Morgan, in town for his drug-dealing comedy *Predisposed*, was hospitalized after collapsing at a Sunday-night awards dinner from what his rep said was "a combination of exhaustion and altitude." On Monday, former indie-film executive and Sundance fixture Bingham Ray passed away following a pair of strokes he suffered while in Utah for the festival, stunning the film-making community he had long championed (see story on page 90). Sundance has always been famous for showcasing drama, but no one was prepared for this.



Arbitrage
Bernie Madoff's got nothing on this guy. Richard Gere stars in this financial thriller as a Wall Street billionaire desperate to hide the fraud that could collapse his empire. Soon he has far more serious crimes to cover up, but money, it turns out, is great for cleaning off blood. "That's just the way the world works," Gere says. "Everything can be repaired. I don't know if it *should* be."

Celeste and Jesse Forever
Rashida Jones (who co-wrote the offbeat comedy) plays a career-driven control freak and Andy Samberg an upbeat, unemployed surfer dude. They're a married couple who become best friends—but only after deciding to divorce. Do they find happiness? Jones shrugs. "Who's *happy*?" she says.

Smashed

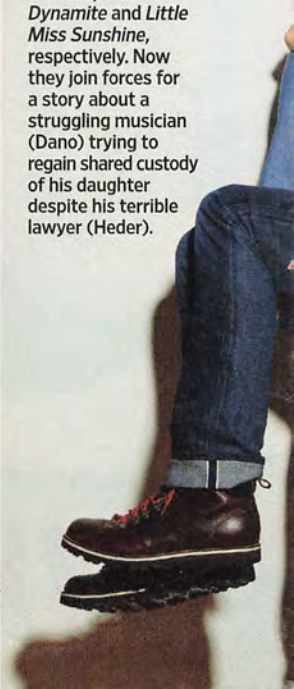
The irreverence of this boozy redemption tale can be gleaned from the title, if not this photo. (From left) *The Help*'s Octavia Spencer plays a sobriety sponsor to an alcoholic (*Scott Pilgrim vs. the World*'s Mary Elizabeth Winstead). Her primary-school co-workers (*Parks and Recreation*'s Nick Offerman and *Breaking In*'s Megan Mullally) are glad she's getting help, but her hard-drinking husband, *Breaking Bad*'s Aaron Paul, is less thrilled. "They had fun in their relationship," says producer Jonathan Schwartz. "Then the thing they share goes away."

Wish You Were Here

Joel Edgerton (*Warrior*, far right) made his U.S. breakthrough at Sundance in 2010 with the Australian crime saga *Animal Kingdom* and returns with another film from Down Under. This time, he plays a guy on vacation in Cambodia with his girlfriend, her little sister (Teresa Palmer, right), and her sister's boyfriend. When the boyfriend vanishes, the souvenirs they take back from this trip are several ugly secrets.

For Ellen

Jon Heder (cradled) and Paul Dano (cradling) were in two of the biggest Sundance movies ever: *Napoleon Dynamite* and *Little Miss Sunshine*, respectively. Now they join forces for a story about a struggling musician (Dano) trying to regain shared custody of his daughter despite his terrible lawyer (Heder).



Tim and Eric's Billion Dollar Movie

Saturday Night Live alum Will Forte turns up in the big-screen midnight-movie version of Adult Swim's cult favorite *Tim and Eric Awesome Show, Great Job!* as a deranged sword salesman. (Is there any other kind?) But we ask: Does this man look deranged to you? That's some Method acting, for realz.

Red Hook Summer

Spike Lee directed this tale of a boy (newcomer Jules Brown, center) spending the summer with his holier-than-thou preacher grandfather (*The Wire*'s Clarke Peters, far left) and clashing with a neighborhood thug (*Red Tails*' Nate Parker, second from left) while befriending a charismatic church girl (fellow newbie Toni Lysaith, far right). The film, co-written by James McBride (second from right), polarized moviegoers. Lee (third from right) reprises his pizza-delivery character, Mookie, from a famous earlier movie, but in a wild post-screening rant told the crowd, "If you go out and talk about it, please tell 'em this is not a motherf---ing sequel to *Do the Right Thing*."

First LOOK

Black Rock
Call this trio Katie's Angels. Katie Aselton (center) directed and stars alongside Lake Bell (left) and Kate Bosworth (right) in a violent thriller about a girls' weekend gone bad on a remote Maine island. "What happens is horrible," says Aselton, whose husband, Sundance mainstay Mark Duplass (see below), wrote the script. "But...it could happen."

West of Memphis
Peter Jackson (above), who directed Melanie Lynskey (right) in his 1994 drama *Heavenly Creatures*, gets behind another true-crime tale: a doc about three Arkansas teens convicted of a horrible 1993 crime, despite a lack of evidence—and recently freed from jail.

Hello I Must Be Going
Melanie Lynskey stars as a 35-year-old divorcée who falls for a 19-year-old—but it's a romance, not a scandal. "I've liked hearing that people think it's really sexy," she says. "People are like, 'Oh, your chemistry is so intense!'"

Safety Not Guaranteed
A regretful man (Mark Duplass, far left) places a classified ad seeking a partner for time travel, and the title of this comedy is the ominous warning he gives those willing to make the journey. (From left) Newcomer Karan Soni, Jake Johnson (*New Girl*), and Aubrey Plaza (*Parks and Recreation*) are a magazine crew seeking to expose the kook. "I think my character is looking to make fun of him, and Aubrey's character is looking for a change. She's looking for an adventure," says Johnson.

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First LOOK

Liberal Arts

How I Met Your Mother's Josh Radnor wrote, directed, and stars in this relationship comedy set at his real-life alma mater of Kenyon College, but Allison Janney and Richard Jenkins steal the movie as two abrasive professors. "I wrote this part for [Jenkins], so I was hearing his voice as I wrote it," Radnor says. "And Allison Janney's actually a Kenyon grad. So it was an amazing thing to invite her back, and for us to, you know, have sex."

LUV

Rapper Common stars in a bring-your-kid-to-work crime drama as the ex-con uncle of an 11-year-old (Michael Rainey Jr.) who's drawn back to his old ways on a day he's watching the boy. "It's really about survival," Common says. "I bring this young man along, and he grows up fast."

The Queen of Versailles

Documentarian Lauren Greenfield (above) was making a film about a billionaire couple building the nation's largest single-family home (90,000 square feet!) when the economy tanked. Then it became a film about staving off collapse, financially and literally, as the home stood incomplete.

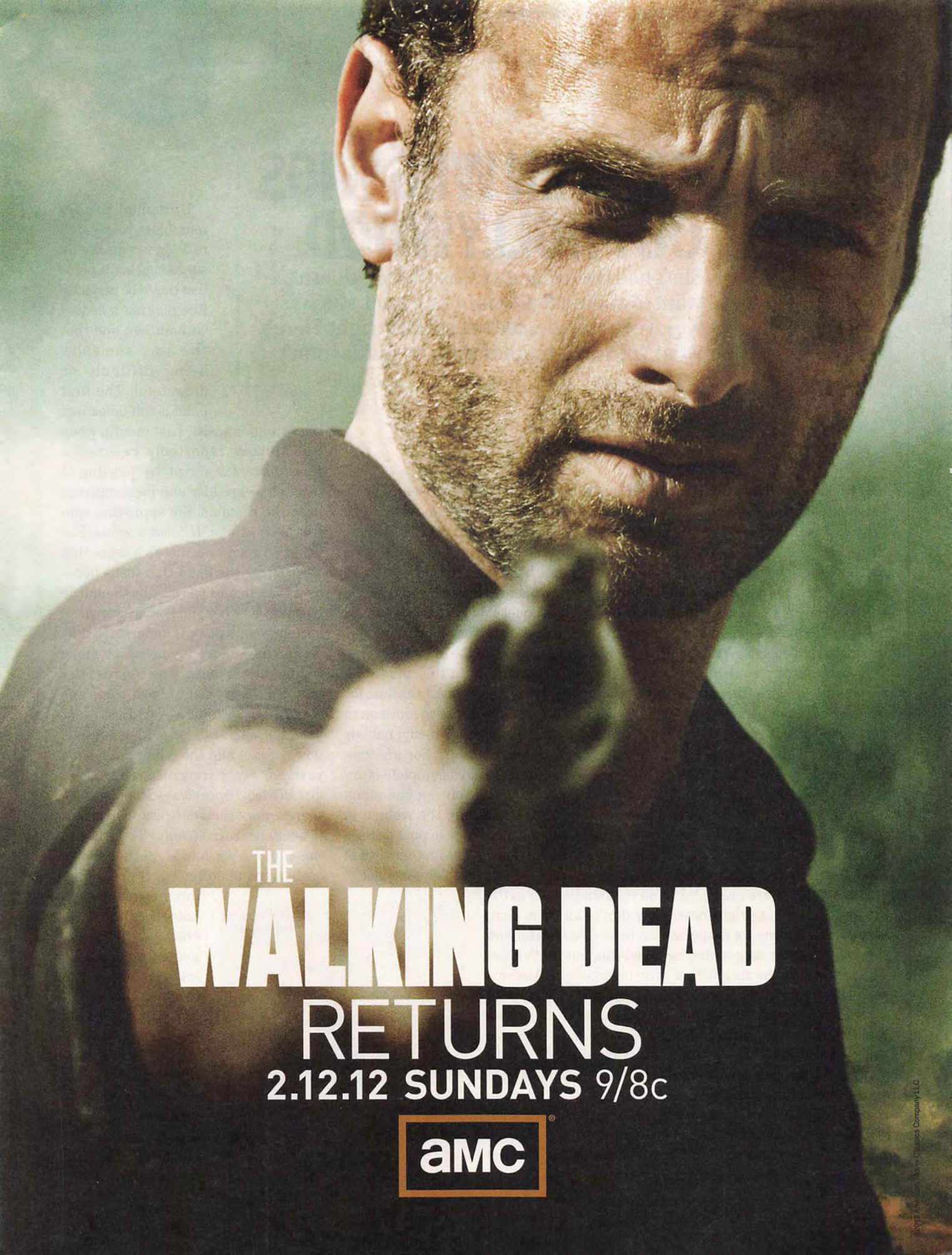
MORE SUNDANCE

→ You'll find more pictures from our photo studio on EW's app, available for the iPad, Nook Color, Kindle Fire, and other devices. To learn how to download the app, go to ***www.ew.com/tabletapp***.

→ Visit ***ew.com/sundance*** for exclusive video from the festival plus additional photos and the latest scoop on the hottest films.

Robot & Frank

Liv Tyler (left) and James Marsden (right) costar as Frank Langella's kids in this well-received sci-fi tale of a former criminal suffering from early-stage dementia who gets a caretaker robot to help him (and maybe burglarize a few neighbors). What was it like acting opposite the bot? The *Frost/Nixon* Oscar nominee looks to the empty space beside him. "Do you want to answer that?" he asks his invisible robot friend. Langella chuckles: "*That's* what it's like."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THE Final CUT

MARK HARRIS
→ COLUMNIST

KRISTEN WIIG WIGS OUT HOLLYWOOD

She's had the audacity to say that she doesn't want to make a *Bridesmaids* sequel. Much as we love the movie, she's absolutely right. Here's what Wiig understands that the studios don't.

REMEMBER THAT GREAT SCENE in the movie *Network* when Ned Beatty's patience with the rogue newscaster played by Peter Finch finally runs out and he bellows down the length of a boardroom table, "YOU have MEDDLED with the PRIMAL FORCES of NATURE!!"? It got a replay this month in Hollywood, when Kristen Wiig defied the very architecture of the movie business by casually letting it be known that she does not particularly want to make a sequel to *Bridesmaids*, which she co-wrote and in which she stars. Not making a sequel shouldn't even count as news, but in today's film industry, it's more than news—it's a stare-down with eyes blazing and middle fingers defiantly extended at the dictates of the marketplace.

Bridesmaids was one of my favorite movies last year, but in this shoot-out, we should all be rooting for Wiig, because there are so many good reasons for *Bridesmaids 2* not to happen, aside from her understandable desire to move on to new challenges. For one thing, lightning rarely strikes twice in comedy; nobody ever says, "You know what I really loved about *Home Alone 2*?" For another, *Bridesmaids* succeeded because, aside from being funny, it told a complete story with a narrative destination. It's not *The Hangover*, in which you can just plunk down three hapless morons in a new location and do it again; the women in *Bridesmaids* actually moved forward. A sequel that puts them back in pink dresses replaying life crises would suggest everything that happened in the first movie was a lie—you thought you were watching a movie, but no, it was just a sitcom pilot.

Pilots, though, are pretty much all that studios are in the business of making right now. They don't call them that, because the movies are desperate not to be mistaken for and therefore further supplanted by television, but that's what they are. In 2011, the nine highest-grossing movies in America were all sequels. That represents an immense collapse of imagination—even as recently as 1996 and 1998, the year's top 10 movies didn't include a single sequel—and it suggests that to the studios, the primary function of a movie is to generate more episodes exactly like it. But even sequels need starting points, so for the business to stay lubricated, a certain number of successful originals have to be generated each year. 2011 was low on those—most people don't care if *Green Lantern 2* ever happens—and *Bridesmaids* was one of the year's most successful nonsequels.

Kristen Wiig in *Bridesmaids*

Unnamed studio mumblers responded to Wiig's remarks by suggesting in the press that they'd be perfectly fine making a sequel without her, and that she was somehow being difficult or ungrateful. The first point is self-defeating; the second is sexist. Last month, when Bill Murray reportedly rejected a *Ghostbusters 3* script by passing it through a shredder and messengering back the remains, the approving spin was *Good for him! He's not a sellout.* But when Wiig says no, there's a sense that she's biting the hand that feeds her—as if *Bridesmaids* were a gift the movie business gave her and not vice versa.

Hollywood's panic is understandable, since the sequel economy is more fragile than it looks. The *Harry Potter* and *Twilight* franchises together generated $2 billion worldwide last year, but one of those golden geese is now defunct and the other will be in a year. For every franchise rejuvenator like *Mission: Impossible—Ghost Protocol*, there's more than one disappointment (*Cars 2*) or worse (*Happy Feet 2*). And the comic-book-movie market shows early signs of softening. If the sequel business caves in (and there have been changes that unexpected before), the industry will be in trouble. And should that happen, having the taste and foresight to find the next *Bridesmaids* is going to be a much more valuable skill than merely having the clout to demand *Bridesmaids 2*. ■

HARRIS: PHOTOGRAPH BY ERIN PATRICE O'BRIEN; *BRIDESMAIDS*: SUZANNE HANOVER

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MONITOR

The legendary Etta James

1938–2012

Etta James: A Farewell Playlist

The golden-voiced soul icon passed away Jan. 20 after a long battle with leukemia. The 73-year-old was often defined by her signature song "At Last." But her rich catalog goes much deeper than that wedding-ceremony staple. Below, five of Etta's best. —*Leah Greenblatt*

→ **"All I Could Do Was Cry"** (1960) A devastating doo-wop ballad in which Etta watches her love wed another woman.

→ **"I Just Wanna Make Love to You"** (1961) Her scorching take on Muddy Waters' slow-burning blues classic.

→ **"A Sunday Kind of Love"** (1961) A hip-swaying dream of a romance built to "last past Saturday night."

→ **"I Prefer You"** (1966) Etta put all her sass and rasp into this tribute to the unfancy guy who has her heart.

→ **"Damn Your Eyes"** (1989) She can't resist a nice set of peepers—even when the man behind them is no good.

BIRTHS

Actress **Bryce Dallas Howard**, 30, and husband Seth Gabel had their second child, daughter Beatrice Jean Howard-Gabel, on Jan. 19.... *Grey's Anatomy*'s **Sarah Drew**, 31, and husband Peter Lanfer welcomed son Micah Emmanuel Lanfer, their first child, on Jan. 18.

SPLITS

Heidi Klum, 38, and husband **Seal**, 48, announced Jan. 22 that they are separating. The couple, who wed in 2005, have four kids. "We have grown apart," the *Project Runway* host said in a statement.

EXPECTING

The Hills' **Kristin Cavallari**, 25, and her fiancé, Chicago Bears quarterback **Jay Cutler**, 28, are expecting their first child together.... *Thor* star **Chris Hemsworth**, 28, and his wife, Elsa Pataky, 35, are also expecting their first child.

COURTS

Bruno Mars, 26, had his 2011 cocaine-possession case dismissed Jan. 18 for good behavior and completing his community service. He had pleaded guilty to felony drug possession.... As debate over online piracy rages in Washington, popular video-sharing website Megaupload.com and its subsidiaries were shut down by the Department of Justice on Jan. 19 for alleged "widespread online copyright infringement."

AILING

Tracy Morgan, 43, was rushed to the hospital after collapsing at the Sundance Film Festival on Jan. 23. (His rep blames "a combination of exhaustion and altitude.") Later that day, the codirector

Seal and Heidi Klum

BIRTHDAYS

Oprah Winfrey, 58
JAN. 29

Christian Bale, 38
JAN. 30

Shakira, 35
FEB. 2

→ **Elizabeth Banks**, 38
Chloë Moretz, 15
FEB. 10

JAMES: MICHAEL OCHS ARCHIVES/CORBIS; SEAL AND KLUM: AXELLE/BAUER-GRIFFIN.COM; BANKS: DONNA WARD/GETTY IMAGES

of Morgan's movie *Predisposed* told EW the actor was doing "much better."... On Jan. 17, country singer **Merle Haggard**, 74, was hospitalized in Macon, Ga., to undergo treatment for pneumonia. His missed tour dates have been rescheduled for April.

DEATHS

"Willie and the Hand Jive" singer **Johnny Otis** passed away at his home in Altadena, Calif., on Jan. 17. He was 90. *—Grady Smith, with additional reporting by Stewart Allen*

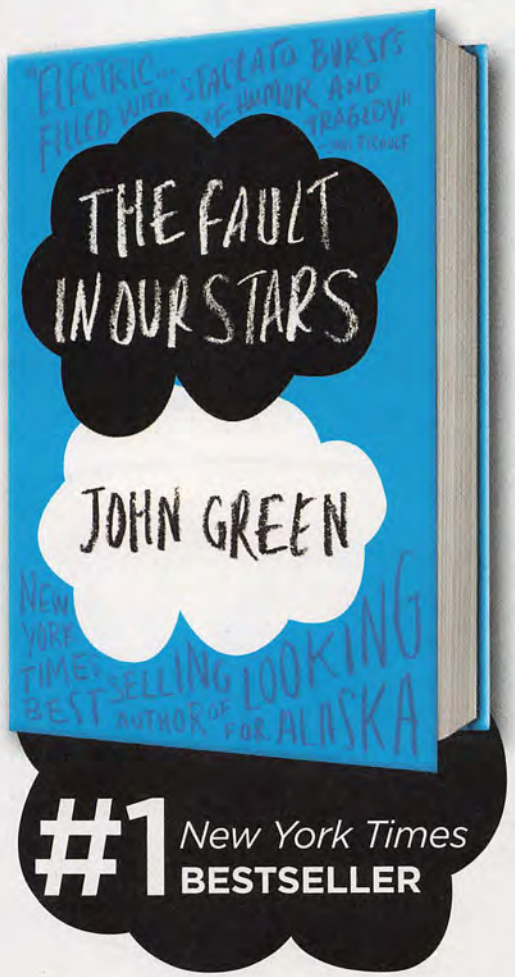
Possible Pulitzer Shake-up

The National Book Critics Circle announced the finalists for its prestigious book awards on Jan. 21, and there were some big surprises in the fiction category. Nominated for *The Marriage Plot*, Pulitzer winner Jeffrey Eugenides is the most boldfaced name among the contenders, along with Alan Hollinghurst (*The Stranger's Child*) and Dana Spiotta (*Stone Arabia*). But what about some of the year's biggest books? Chad Harbach (*The Art of Fielding*), Téa Obreht (*The Tiger's Wife*), and Karen Russell (*Swamplandia!*), who landed on many a year-end best list for their much-loved debut novels, didn't make the cut. Of course, they're still in contention for the coveted Pulitzer (to be announced April 16). But in the always unpredictable world of book awards, the NBCC awards have long been considered the best predictor of Pulitzer love. —STEPHAN LEE

"Funny... Poignant...Luminous."
-Entertainment Weekly®

"A blend of melancholy, sweet, philosophical and funny."
-New York Times Book Review

JOHN GREEN



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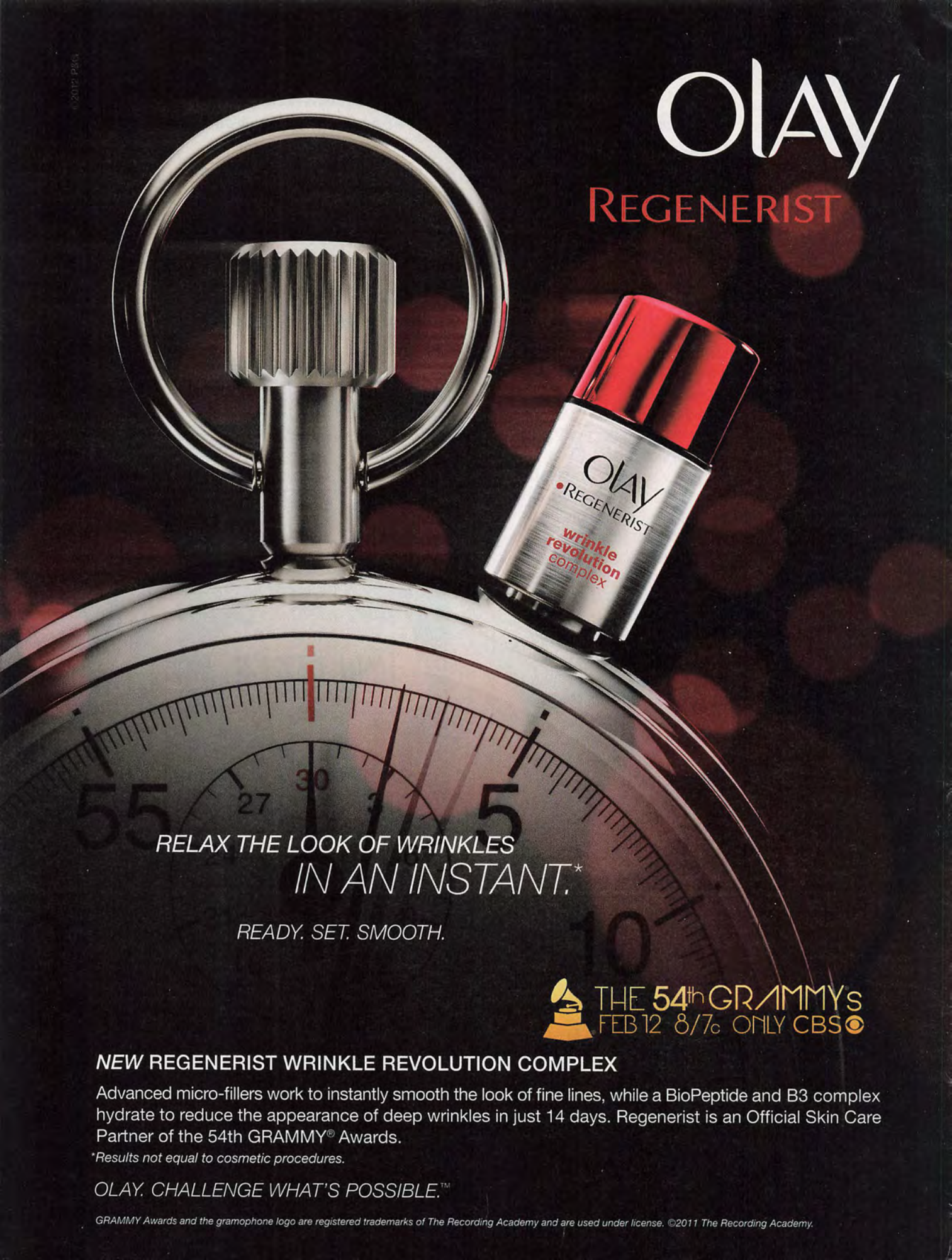

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Grammy® INSIDER

(Clockwise from top left) Adele, Kanye West, Katy Perry, Lady Gaga, Bon Iver, and Jason Aldean

ALDEAN: RYAN SMITH; ADELE: DAVE HOGAN/GETTY IMAGES; BON IVER: KRISTY SPARROW/GETTY IMAGES; LADY GAGA: MONIKA GRAFF/UPI/LANDOV; WEST: KEVIN MAZUR/WIREIMAGE.COM; PERRY: MAVRIXONLINE.COM

WHO WILL WIN?

(and who should)

EW's prognosticators place their bets on who will walk away with some heavy metal on Grammy night. Plus: Three industry heavyweights reveal their secret ballots to us—find out how they really feel about the 2012 nominees.

Illustration by **JOSUE EVILLA**

EW'S PICKS

There are a lot of award-worthy artists on the ballot this year—even some not named Adele, Bruno, Nicki, or Katy. Here are our personal picks for who'll grab the gold on Feb. 12. —RAY RAHMAN

(From top) Bruno Mars; Skrillex

Grammy INSIDER

RECORD OF THE YEAR

- ☑ **ADELE** "Rolling in the Deep"
- ☐ **BON IVER** "Holocene"
- ☐ **BRUNO MARS** "Grenade"
- ☐ **MUMFORD & SONS** "The Cave"
- ☐ **KATY PERRY** "Firework"

WHO WILL WIN Adele's already Academy catnip, and with its stunning songcraft and pitch-perfect production, "Rolling" simply dominated 2011.

ALBUM OF THE YEAR

- ☑ **ADELE** *21*
- ☐ **FOO FIGHTERS** *Wasting Light*
- ☐ **LADY GAGA** *Born This Way*
- ☐ **BRUNO MARS** *Doo-Wops & Hooligans*
- ☐ **RIHANNA** *Loud*

WHO WILL WIN *21* revived a bruised music industry practically by itself. And because Adele's rising tide lifted all boats, she'll be the one hoisting this award.

SONG OF THE YEAR

- ☐ **KANYE WEST** "All of the Lights"
- ☐ **MUMFORD & SONS** "The Cave"
- ☐ **BRUNO MARS** "Grenade"
- ☐ **BON IVER** "Holocene"
- ☑ **ADELE** "Rolling in the Deep"

WHO WILL WIN No, really, we're not kidding—this is Adele's year.

BEST NEW ARTIST

- ☐ **THE BAND PERRY**
- ☑ **BON IVER**
- ☐ **J. COLE**
- ☐ **NICKI MINAJ**
- ☐ **SKRILLEX**

WHO WILL WIN Bon Iver is only "new" by Academy math; still, he feels like the front-runner here. Truly, this belongs to Nicki—but history has rarely favored rap in this category.

BEST POP SOLO PERFORMANCE

- ☑ **ADELE** "Someone Like You"
- ☐ **LADY GAGA** "Yoü and I"
- ☐ **BRUNO MARS** "Grenade"
- ☐ **KATY PERRY** "Firework"
- ☐ **P!NK** "F---in' Perfect"

WHO WILL WIN Her powerful, give-all pipes make her the top contender once again.

BEST POP DUO/GROUP PERFORMANCE

- ☑ **TONY BENNETT & AMY WINEHOUSE** "Body and Soul"
- ☐ **THE BLACK KEYS** "Dearest"
- ☐ **COLDPLAY** "Paradise"
- ☐ **FOSTER THE PEOPLE** "Pumped Up Kicks"
- ☐ **MAROON 5 & CHRISTINA AGUILERA** "Moves Like Jagger"

WHO WILL WIN People competing against Tony tend not to win, and voters will be eager to pay their respects to the late, great Amy.

BEST POP VOCAL ALBUM

- ☑ **ADELE** *21*
- ☐ **CEE LO GREEN** *The Lady Killer*
- ☐ **LADY GAGA** *Born This Way*
- ☐ **BRUNO MARS** *Doo-Wops & Hooligans*
- ☐ **RIHANNA** *Loud*

WHO WILL WIN Only one vocalist completely captured American earbuds this year, and it wasn't Cee Lo.

BEST ROCK SONG

- ☐ **MUMFORD & SONS** "The Cave"
- ☐ **THE DECEMBERISTS** "Down by the Water"
- ☐ **COLDPLAY** "Every Teardrop Is a Waterfall"
- ☐ **RADIOHEAD** "Lotus Flower"
- ☑ **FOO FIGHTERS** "Walk"

WHO WILL WIN Dave Grohl flexed his rock muscles this year, roaring his way back onto the radio and, likely, into this win.

BEST ROCK ALBUM

- ☐ **JEFF BECK** *Rock 'n' Roll Party Honoring Les Paul*
- ☑ **FOO FIGHTERS** *Wasting Light*
- ☐ **KINGS OF LEON** *Come Around Sundown*
- ☐ **RED HOT CHILI PEPPERS** *I'm With You*
- ☐ **WILCO** *The Whole Love*

WHO WILL WIN *Light* may not be the Foos' best, but it's certainly rock and definitely an album, and that's good enough for the Academy.

BEST ALTERNATIVE MUSIC ALBUM

- ☑ **BON IVER** *Bon Iver*
- ☐ **DEATH CAB FOR CUTIE** *Codes and Keys*
- ☐ **FOSTER THE PEOPLE** *Torches*
- ☐ **MY MORNING JACKET** *Circuital*
- ☐ **RADIOHEAD** *The King of Limbs*

WHO WILL WIN Bon Iver has a nod in three top categories, so if he loses out on those, this will be his consolation prize for not being a platinum-plated British bird.

BEST RAP ALBUM

- ☐ **JAY-Z & KANYE WEST** *Watch the Throne*
- ☐ **LIL WAYNE** *Tha Carter IV*
- ☐ **LUPE FIASCO** *Lasers*
- ☑ **NICKI MINAJ** *Pink Friday*
- ☐ **KANYE WEST** *My Beautiful Dark Twisted Fantasy*

WHO WILL WIN Kanye was shamefully snubbed in the major noms, but voters are more likely to recognize Minaj's breakout year.

BEST COUNTRY ALBUM

- ☑ **JASON ALDEAN** *My Kinda Party*
- ☐ **ERIC CHURCH** *Chief*
- ☐ **LADY ANTEBELLUM** *Own the Night*
- ☐ **GEORGE STRAIT** *Here for a Good Time*
- ☐ **TAYLOR SWIFT** *Speak Now*

WHO WILL WIN Swift's crossover appeal makes her an obvious choice, but country voters might want to keep it in the family—and Aldean did have the biggest year here.

BEST FOLK ALBUM

- ☑ **THE CIVIL WARS** *Barton Hollow*
- ☐ **STEVE EARLE** *I'll Never Get Out of This World Alive*
- ☐ **FLEET FOXES** *Helplessness Blues*
- ☐ **EDDIE VEDDER** *Ukulele Songs*
- ☐ **GILLIAN WELCH** *The Harrow & the Harvest*

WHO WILL WIN Snubbed in the Best New Artist category, industry favorites the Civil Wars are primed to get their due in this apples-and-oranges bunch.

Rihanna

MARS: MICHAEL CAULFIELD/GETTY IMAGES FOR VH1; SKRILLEX: C FLANIGAN/GETTY IMAGES; RIHANNA: M VAUDREY/PICTUREGROUP

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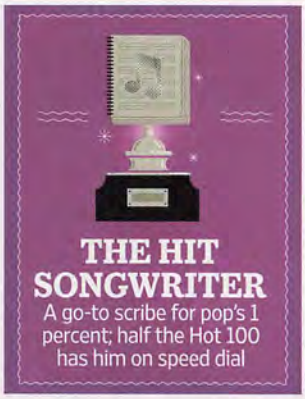
HOW THE STARS ARE VOTING THIS YEAR

EW asked three major music-industry players to anonymously explain how they cast their ballots. Read on for their takes on who will win, who got snubbed, and who they're secretly rooting for.



THE HIT SONGWRITER

A go-to scribe for pop's 1 percent; half the Hot 100 has him on speed dial

RECORD OF THE YEAR

Adele

"ROLLING IN THE DEEP"

It's the record of the year by so many standards: the biggest-selling, and probably the best-known worldwide. How it's produced, how it's performed, the whole nine yards—it's not easy to find a song that does all that; it's lightning in a bottle.

ALBUM OF THE YEAR

Adele ***21***

This is a hard one. I voted for Adele again, but I tell you what: I think Kanye West was robbed. If he was on there, I would have voted for him without even looking at the other nominees. *My Beautiful Dark Twisted Fantasy* is a creative masterpiece. I would easily knock off Lady Gaga's album, or even Rihanna.

BEST NEW ARTIST

The Band Perry

I'm going to be honest with you, I kind of don't get Bon Iver. I'm not on the bandwagon. I think the Band Perry's "If I Die Young" could have been nominated for Song or Record of the Year. It's incredible, and the lead singer wrote the whole thing herself. They're going to be around for a long time.

Kanye West

BEST RAP SONG

Kanye West

"ALL OF THE LIGHTS"

Hands down. I've been in love with that song since before it came out. After I heard it, I walked back into my studio and told myself that I suck and need to get better, because it's so amazing.

BEST POP DUO/GROUP PERFORMANCE

Foster the People

"PUMPED UP KICKS"

It's going to go to Tony Bennett because he's old and he's classic, and I get it—people are nostalgic. But "Pumped Up Kicks" was innovative, it was different, it was cool. There was no other song that sounded like it.

BEST ROCK SONG

Mumford & Sons

"THE CAVE"

Coldplay might get it just because they're Coldplay, but as far as I'm concerned this was not a great album for them. Their last one was much, much better.

The Band Perry's Kimberly Perry

Mumford & Sons deserve it for being creative and different and doing something against the grain. It's not typical rock.

BEST ALTERNATIVE ALBUM

Foster the People ***TORCHES***

If popularity wins, it'll be Radiohead or Bon Iver. I think the melodies on the Foster the People album are classic. They pretty it up with some cool effects and production, but at the core you have really strong songs. And the most clever thing is that it's so fun and so catchy that you don't realize how dark it is.

BEST COUNTRY ALBUM

Taylor Swift ***SPEAK NOW***

I think this is actually her best album, a really mature piece of work. A close second would be Eric Church—I saw him live and he blew me away. But *Speak Now* is undeniable.

THE POP STAR

An MTV favorite with a handful of high-charting hits and a knack for cheeky, attention-grabbing music videos

RECORD OF THE YEAR

Bon Iver **"HOLOCENE"**

I think I would feel better about "Rolling in the Deep" if I didn't hear it so much. I do think that's what's gonna win, but the production, especially the vocal stuff, on the Bon Iver record is my personal pick.

ALBUM OF THE YEAR

Bruno Mars ***DOO-WOPS & HOOLIGANS***

The people want Adele. And they should, *21* is great. She's a great antihero—a rough-and-tumble overweight girl who got dumped and wrote a great record about it. It's inspiring, I'm just sick of it. Bruno's record is incredible, and he did a lot of it himself.

SONG OF THE YEAR

Kanye West

"ALL OF THE LIGHTS"

I think "Rolling in the Deep" will win, although there is that Mumford & Sons contingent. "The Cave" is a moving song; it's like Arcade Fire for adults. But "All of the Lights," the fanfare, the vocal arrangements, the orchestration—I love it.

BEST NEW ARTIST

Skrillex

My friend said Skrillex is like the Tim Tebow of music, because he's winning and doing it his own way. I also dislike Nicki Minaj. What she's doing is very derivative of other female pop stars, it's so calculated. You don't need to try so hard, you know?

BEST POP SOLO PERFORMANCE

Adele **"SOMEONE LIKE YOU"**

Both [Bruno Mars'] "Grenade"

Amy Winehouse

WEST: FRANK MICELOTTA/PICTUREGROUP; THE BAND PERRY: KEVIN WINTER/DCNYRE2012/GETTY IMAGES FOR DCP; WINEHOUSE: YUI MOK/PA PHOTOS/LANDOV

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Radiohead's Thom Yorke

and [Katy Perry's] "Firework" have that pop-music magic. But "Someone Like You" is incredible, and it swims upstream from what everybody else is doing.

BEST ROCK SONG
Radiohead
"LOTUS FLOWER"
I grew up a huge Foo Fighters fan, but their sound has gone a little bit butt-rock, so I'm going to defer to Radiohead on this one.

BEST POP DUO/GROUP PERFORMANCE
Tony Bennett and Amy Winehouse
"BODY AND SOUL"
I don't mean to sound irreverent, but typically when a death lines up with these things, it tends to shine a little light on an artist. Foster the People's "Pumped Up Kicks" could take it, but got played just a little bit too much. And who doesn't love Tony Bennett?

BEST RAP SONG
Kanye West
"ALL OF THE LIGHTS"
I love this, but a word on Kanye and Jay-Z's "Otis": It's messed up they said "featuring Otis Redding," unless they had a medium that asked his permission.

BEST ALTERNATIVE ALBUM
Death Cab for Cutie
CODES AND KEYS
This record is totally underrated. However, I think people will go with Bon Iver, just because you could buy it in line at f---ing Starbucks, and that's a really broad demographic.

BEST COUNTRY ALBUM
Taylor Swift **SPEAK NOW**
I would go with Taylor Swift; I just like her. I kind of want to watch her win and go crazy.

BEST FOLK ALBUM
Fleet Foxes
HELPLESSNESS BLUES
It's weird to me that Fleet Foxes aren't in the same category as Bon Iver. If there's something that makes them folk, how do those same things not make him folk? [Fleet frontman] Robin Pecknold and the Bon Iver guy could play racquetball together and have a beard-off. But *Helplessness* is awesome. The vocals!

RECORD OF THE YEAR
Adele **"ROLLING IN THE DEEP"**
I love that more people are going to buy Bon Iver records because they'll try to figure out how to pronounce the name, but he won't win. If anyone's going to upset Adele, it's Mumford, just because it seems like everyone in the world who didn't know about Mumford bought them off of iTunes in the last 12 months.

ALBUM OF THE YEAR
Lady Gaga
BORN THIS WAY
The Rihanna album has enough producers on it that if they all voted, *Loud* would probably win [*laughs*]. But I voted for Lady Gaga, because it's really hard to be on your third record, like she is, and still be getting better.

Adele

SONG OF THE YEAR
Mumford & Sons
"THE CAVE"
I voted for Mumford, but I think it will go to Bruno Mars' "Grenade." It's an awesome song, and I can imagine if they gave Best Record to Adele, they'd give this to him.

BEST NEW ARTIST
Bon Iver
I'd really love to see him win it. I'm thinking he will—the rest of the artists here aren't nominated for every single big category like he is.

BEST POP SOLO PERFORMANCE
Adele
"SOMEONE LIKE YOU"
For sure.

BEST POP DUO/GROUP PERFORMANCE
Foster the People
"PUMPED UP KICKS"
It's such a cool song, and not since "I Don't Like Mondays" have I heard a song about the tragedy of school shootings that's so well crafted and poppishly delivered. And honestly, I'm not sure everyone has heard that [Winehouse] song anyway.

BEST POP VOCAL ALBUM
Adele **21**
Adele sings the crap out of it over Gaga, so it'll be her.

BEST FOLK ALBUM
Eddie Vedder
UKULELE SONGS
I'm a big Civil Wars fan, but I think they've got a record to go before they're gonna be the best. As for Fleet Foxes, I'm not sure they're writing better songs than everyone else. I voted for Eddie Vedder, but don't discount Steve Earle.

Grammy INSIDER

BEST ROCK SONG
The Decemberists
"DOWN BY THE WATER"
The Decemberists have a case. But the people who decide that they should vote in this category, I don't know if they even own Decemberists records.

BEST ROCK ALBUM
Foo Fighters
WASTING LIGHT
Everybody in the Grammys loves the Chili Peppers, but I voted for Foo Fighters. It's interesting that there are so few [major] rock bands these days, it makes me want to start one. Not that I could do better, but because we need more screams and shouts.

BEST COUNTRY ALBUM
Lady Antebellum
OWN THE NIGHT
Taylor will probably win, just because she's in here. Let's give her an award for filling up stadiums. I know Jason [Aldean] wants to win this, but he likely won't. He picks great songs, but it's getting old; you can't tell them apart anymore. Eric [Church]'s too hotheaded. But Lady A has done a great job of being right down the middle—they're like the Black Eyed Peas of country music.

BEST COUNTRY SONG
Taylor Swift **"MEAN"**
You'll want to keep this as quiet as possible, but I voted for Taylor, even though I've always been suspicious of her. But props to her for writing a great song, man. It's no easy feat to write a great country song.

Taylor Swift

YORKE: JOHN SHEARER/WIREIMAGE.COM; ADELE: DAVE HOGAN/GETTY IMAGES; SWIFT: TCB/PICTUREGROUP

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ENTERTAINMENT WEEKLY PRESENTS

THE OSCARS 2012

Viewer's Guide

The snubs! The surprises! The ecstatic nominees! Here's all the scoop you need as Hollywood preps for its biggest, most star-studded night on Feb. 26.

GOING FOR GOLD *P. 40*

BEST ACTRESS *P. 46*

BEST ACTOR *P. 52*

BEST SUPPORTING ACTRESS *P. 58*

BEST SUPPORTING ACTOR *P. 64*

BEST DIRECTOR *P. 70*

THE NEW WINNING FORMULA *P. 74*

OSCAR'S LIVING LEGENDS *P. 76*

OSCAR BALLOT *P. 84*

GOING FOR GOLD

Chloë Grace Moretz and Asa Butterfield in *Hugo*

CAN VIOLA BEAT HER FRIEND MERYL? CAN BRAD DEFEAT HIS PAL GEORGE? AND WILL ANYONE STILL BE ON SPEAKING TERMS AFTER THE OSCARS? WE TALK TO THE CONTENDERS AND GIVE YOU THE SKINNY ON HOLLYWOOD'S FAVORITE GAME.

by
Dave Karger

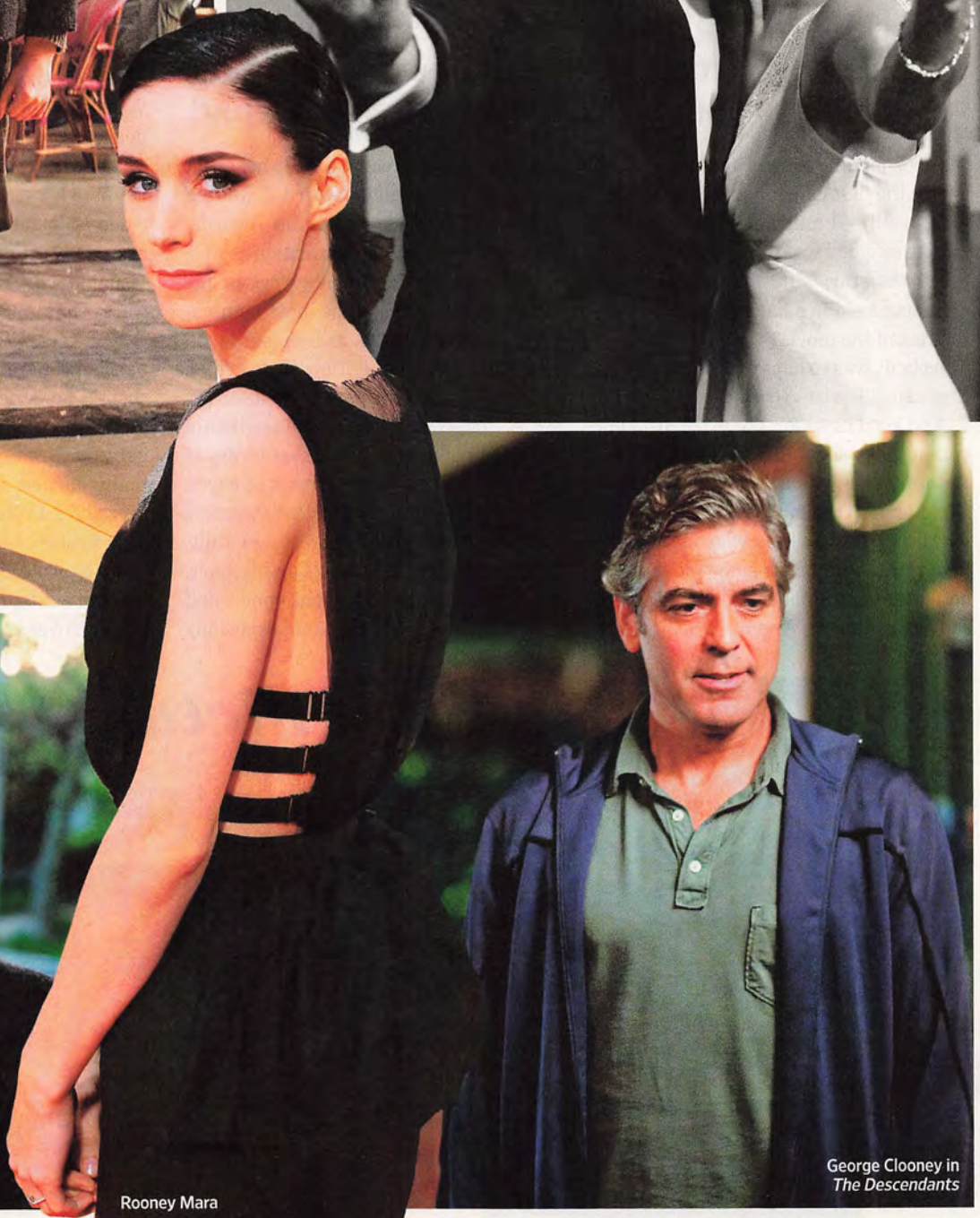
Meryl Streep

Octavia Spencer and Viola Davis in *The Help*

Brad Pitt in *Moneyball*

Jean Dujardin and Bérénice Bejo in *The Artist*

Max von Sydow in *Extremely Loud & Incredibly Close*



Rooney Mara

George Clooney in *The Descendants*

Sometimes it's helpful when your last name begins with one of the first letters of the alphabet. You get your high school diploma before the rest of the class, for instance. And if you're an actor up for an Academy Award nomination, you find out pretty darn quickly if you're going to have a nice day or not. So the first Oscar contender to celebrate this year was Best Supporting Actress nominee Bérénice Bejo, who had the good fortune of being at the top of the list for the first category read on Jan. 24. "It's so silly—I mean, it doesn't matter, but I'm so glad I was the first name," says the *Artist* star, who was watching the announcement in a Paris hotel suite with the rest of the movie's team. "I could feel everybody was so happy in the room. The first name! It was so cool."

And good news for *The Artist* just kept coming. The silent film picked up a Best Actor nod for Jean Dujardin, followed by Director and Original Screenplay citations for Michel Hazanavicius, who was actually listed first both times since most of the categories are alphabetized by film title (how convenient). And as expected, the film, which had already won top honors at the Critics' Choice Awards, Golden Globes, and Producers Guild Awards, scored a Best Picture nomination as well.

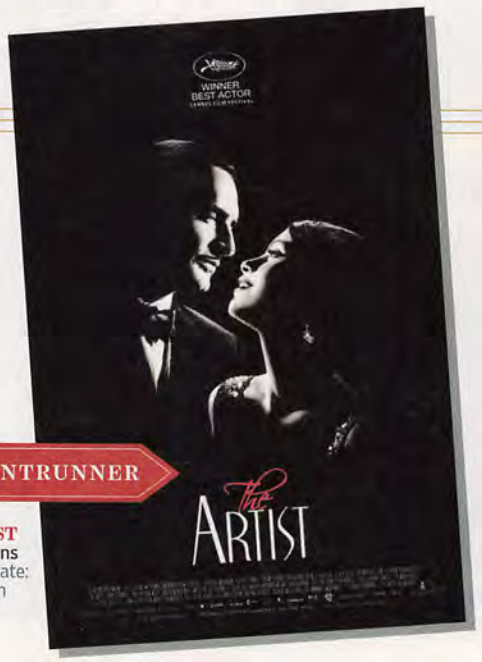
But there were certainly surprises. *The Artist* did not receive the most nominations—that honor went to director Martin Scorsese's 3-D family film *Hugo*, which racked up 11 nods compared with 10 for *The Artist*. Come Feb. 26, the two films—both of which are love letters to a bygone era of cinema—will go head-to-head in seven races: Best Picture, Director, Art Direction, Cinematography, Costume Design, Editing, and Original Score. For his part, Hazanavicius doesn't seem concerned about having one fewer nom, especially since his film had no chance in the sound or visual-effects categories: "You know what? Ten is the perfect number."

He may be right. Yes, the film with the most nominations has taken Best Picture 14 times in the last 20 years. But recently there have been several films—*The Hurt Locker*, *Million Dollar Baby*, and *A Beautiful Mind* among them—that either tied or trailed their competition in the total-nominations count yet still took the top prize. Typically, these underdogs triumphed over their competitors (*Avatar*, *The Aviator*, and *The Lord of the Rings: The Fellowship of the Ring*) thanks to clear support from the Academy's actors branch. While *The Artist* can boast two acting nods, *Hugo* has none. "There's so much that goes into a film," says *Hugo* producer Graham King. "Being an Academy voter, when I look at a film, I'm looking at all aspects of it. From music to editing to visual effects, right through. It's such a wacky world out there—one never knows."

For weeks, the biggest mystery has been how many Best Picture contenders there'd be—the Academy's new voting guidelines dictated that there would be between five and 10, depending on how many earned at least 5 percent of the overall No. 1 votes. This year, that yielded nine Best Picture nominees, more than many expected. In another surprise, one of them is Stephen Daldry's last-minute entry, *Extremely Loud & Incredibly Close*.

(PREVIOUS SPREAD) STREEP: ELIOT PRESS/BAUERGRIFFINONLINE.COM; *THE HELP*: DALE ROBINETTE; *MONEYBALL*: MELINDA SUE GORDON; *HUGO*: JAAP BUITENDIJK; *EXTREMELY LOUD & INCREDIBLY CLOSE*: FRANCOIS DUHAMEL; MARA: MARCOCCHI GIULIO/SIPA; *THE ARTIST*: PETER IOVINO; *THE DESCENDANTS*: MERIE WALLACE

Best Picture Nominees



the FRONTRUNNER

THE ARTIST
10 nominations
Box office to date:
$12.1 million

THE DESCENDANTS
5 nominations
$51.3 million

EXTREMELY LOUD & INCREDIBLY CLOSE
2 nominations
$10.7 million

THE HELP
4 nominations
$169.6 million

Domestic box office figures from Box Office Mojo as of Jan. 22, 2012

"It is very nice that our colleagues would recognize us like this and say that they found it as moving as I first found it," says star Max von Sydow.

Not everybody found the day's surprises so pleasant, of course. Von Sydow's nomination, for instance, seemed to come at the expense of critics' darling Albert Brooks (*Drive*) and comic Patton Oswalt (*Young Adult*). Both took the snubs in stride. Brooks sent this wry tweet the Academy's way: "You don't like me. You really don't like me." Oswalt tweeted Brooks repeatedly, claiming he was at a dive with other snubbed stars. "Oh s---," read one, "we're DEFINITELY going to run out of booze. Charlize & Tilda just pulled up in a stolen police car." Among the day's most unexpected omissions were *We Need to Talk About Kevin*'s Tilda Swinton, *J. Edgar*'s Leonardo DiCaprio, *Shame*'s Michael Fassbender, and *The Descendants*' Shailene Woodley.

With all those eyebrow-raising snubs, it's understandable that many acting nominees felt more relief than exuberance when their names were called. "It's been such a long journey," says *The Help*'s Best Actress nominee, Viola Davis, who's competing against *The Iron Lady*'s Meryl Streep and *My Week With Marilyn*'s Michelle Williams in the year's tightest acting race. Davis' awards-season anxiety is probably nothing compared with the pressure of bringing Kathryn Stockett's

Why So Few Songs?

For the first time ever, the Academy recognized only two movie tunes as Oscar-worthy. What gives? **BY CLARK COLLIS**

There's one thing that's even less easy than being green: being nominated for a Best Original Song Oscar. For the first time in the history of the Academy Awards, only two tunes made the cut this year: "Man or Muppet" from *The Muppets* and the *Rio* track "Real in Rio." "I thought it was going to be more songs," says legendary Brazilian musician Sergio Mendes, who co-wrote the *Rio* tune. "On the other hand, I'm glad it's just two!" The two-tune showdown certainly increases his odds against Flight of the Conchords member Bret McKenzie, who penned "Man or Muppet."

But the paucity of nominees demonstrates the continued slide for a category that was once chock-full of familiar pop hits like "Over the Rainbow," "Footloose," and "My Heart Will Go On." After several years of weak and obscure song nominees, the Academy's music branch introduced a rule change in 2009 demanding that tunes receive an average score of 8.25 or higher (out of 10) from branch members to earn a nod. And if just one song hits the 8.25 mark, the track with the next-highest score gets a nomination. This year, it's entirely possible that musicians in the Academy thought only *one* song was good enough for recognition.

That's bad news for Golden Globe nominees like Elton John's "Hello Hello" from *Gnomeo & Juliet* and the *Albert Nobbs* tune "Lay Your Head Down," which was co-penned by Glenn Close. The actress admits she was surprised by the omission: "People in the songwriting world had been really complimentary about it." Meanwhile, Madonna's Globe-winning *W.E.* song, "Masterpiece," was not submitted (it appears too late in the film's final credits to be eligible).

The result is a two-horse race—or a bird-vs.-Muppet race, anyway. Whether that's a damning indictment of today's movie tunesmiths or of the music branch's rules is a matter of debate. But McKenzie is both thrilled to be nominated and happy the competition is so limited. "It's barely a list," says the New Zealand native. "It looks like there's been some sort of mistake. But I've got a 50 percent chance!"

The Muppets; (below) Bret McKenzie

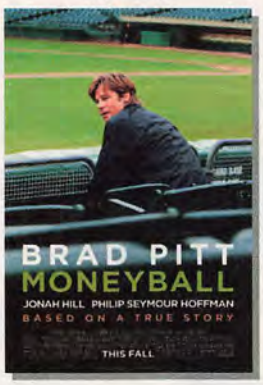
Rio

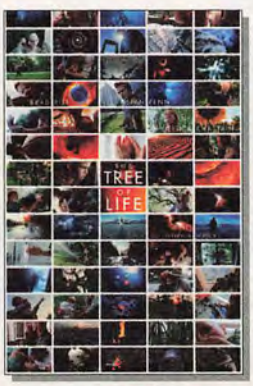
RIO: BLUE SKY STUDIOS (2); *THE MUPPETS*: SCOTT GARFIELD; MCKENZIE: CHRISTOPHER POLK/GETTY IMAGES FOR VH1

HUGO
11 nominations
$55.9 million

MIDNIGHT IN PARIS
4 nominations
$56.4 million

MONEYBALL
6 nominations
$75.5 million





THE TREE OF LIFE
3 nominations
$13.3 million

WAR HORSE
6 nominations
$72.3 million

novel to the screen. As Davis remembers about the start of production, "We arrived in Mississippi in July [2010], the weather 108 degrees and humid, and everybody was watching us with bated breath like, *You better get this right.*" Fellow Best Actress nominee Glenn Close earned her first nod in 23 years for the titular role in *Albert Nobbs*, which she first played on an Off Broadway stage three decades ago. "I can't even describe what it's like because I've never been this invested in a film before," says Close, who also co-wrote and co-produced *Albert*. "I tell you, it feels like it's never happened to me before. It feels like the first time."

In the Best Actor category, *Moneyball*'s Brad Pitt was nominated for playing data-driven Oakland A's boss Billy Beane—but doesn't have the energy to offer any statistics on whether he can beat his buddy George Clooney (*The Descendants*). "I've just got to get the kids ready for school," Pitt says. "I'll have plenty of time to think about our chances later, but right now I'm just all about making breakfast." Meanwhile, underdog Demián Bichir, from the little-seen indie *A Better Life*, fielded calls while under the weather at home in Mexico. "I was sick last night—I got this flu," says the former *Weeds* actor. "I feel a little better now." The category's other surprise nominee, *Tinker, Tailor, Soldier, Spy*'s Gary Oldman, was more elated at the Adapted Screenplay nod for the film's co-screenwriter Bridget O'Connor, who died of cancer in 2010 at age 49. "That was the one that we all were praying for," Oldman says. "It's bittersweet. Bridget passed away about a week or so before we started filming. It's a lovely nod to her talent."

The Original Screenplay category provided one of the day's biggest upsets, as writer-director J.C. Chandor scored a nod for the financial-meltdown drama *Margin Call*, edging out *Young Adult*'s Diablo Cody and *The Tree of Life*'s Terrence Malick. "It was pretty unexpected," says the rookie filmmaker. "Our movie isn't warm and cuddly. But when people actually watch it, they enjoy it."

Chandor may have been surprised, but Melissa McCarthy, nominated for Best Supporting Actress, was utterly thrown for a loop. The *Bridesmaids* star says she woke up just as her category was being announced. "I couldn't process what it was," she says. "They said my name and I kept saying, 'But what is this for?' And my husband said, 'The Academy Awards!' And I said, 'No, it's a different show! It's a different show!' It was the weirdest thing. I couldn't get the concept into my brain." McCarthy's stiffest competition? Her good pal Octavia Spencer, who's won every major pre-Oscar prize so far for her memorable turn in *The Help*—but refuses to believe her status as the favorite. "I don't know how anybody could say anybody is a front-runner," says Spencer. "The only way you're a front-runner is if you win. You know what I'm saying?" All too well. *(Additional reporting by Adam Markovitz, Keith Staskiewicz, and Sara Vilkomerson)*

Animated Upsets

The Animated Feature nominees include two foreign-language indies, while* Tintin *and* Cars 2 *fail to make the cut. BY KEITH STASKIEWICZ

A CAT IN PARIS

CHICO & RITA

PUSS IN BOOTS

KUNG FU PANDA 2

RANGO

Stop all the anthropomorphized clocks, and cut off the toy telephone. Pixar's astonishing Oscar streak has come to an end. After winning six of the first 10 Oscars for Best Animated Feature, Pixar saw its Midas touch tarnished this year, perhaps by motor oil. *Cars 2* is the studio's first feature film not to secure an Animated Feature nomination since the category was introduced in 2001. Also snubbed: Steven Spielberg's 3-D motion-capture escapade *The Adventures of Tintin*, thought to be a sure thing since it won this year's PGA Award and Golden Globe.

The Academy opted to recognize an unusual mix of mainstream hits and truly obscure indie cartoons from far outside the Hollywood system. Gore Verbinski's Dalí-meets-Sergio Leone Western *Rango* earned a nod, and DreamWorks Animation scored double nominations for its 3-D blockbusters *Kung Fu Panda 2* and *Puss in Boots*. No one is happier about that fact than DWA honcho Jeffrey Katzenberg. "We have 2,200 people here," he says, "and this represents all of last year's work and many years before that."

Perhaps the biggest surprise, though, was the shout-out to two foreign-language, mostly hand-drawn features: *A Cat in Paris*, a sumptuous-looking French caper, and *Chico & Rita*, a more adult-oriented tale of love and music set in Havana and New York City in the 1940s and '50s. The NYC-based micro-distributor GKIDS is planning to roll out both films to wider U.S. audiences in the coming months. "To be able to get the support of the Academy supporters when we say, 'Hey, we think that animation is more than just a 3-D CGI opening on 3,000 screens,'" says GKIDS founder Eric Beckman, "is a big win for independent animation, and animation in general. And it's a very pleasant surprise."

Puss in Boots

A CAT IN PARIS: COURTESY OF GKIDS (2); PUSS IN BOOTS: DREAMWORKS ANIMATION LLC (2); KUNG FU PANDA 2: DREAMWORKS ANIMATION; RANGO: PARAMOUNT

Billy Crystal

BOB D'AMICO/ABC

BRUSHING UP *for the* BIG NIGHT

THE PRODUCERS OF THIS YEAR'S OSCARS REVEAL THEIR PLANS—STARTING WITH THEIR NOT-SO-SECRET WEAPON, RETURNING HOST **BILLY CRYSTAL**

by **Lynette Rice**

BRIAN GRAZER JOKES that he's got an ambitious goal for the 84th Academy Awards: He'd like them to be less than two hours long. "Hey, a two-hour show has never happened before," laughs Grazer, who's producing the Oscars for the first time. "That's going to be our objective!"

Obviously, the man who produced *A Beautiful Mind* and *The Da Vinci Code* knows a thing or two about logistics—and that handing out 24 awards in less than 120 minutes is as unlikely as luring a *Titanic*-size audience of 55.3 million viewers (a record set in 1998 that has yet to be broken). But Grazer is already thinking like a man who's got a network to answer to and hundreds of affiliates to please. "What we are all trying to do is move the show along quickly and to be unpredictable," he says. "We will try our best to be on time."

Time has been in short supply planning this year's ceremony, which airs Feb. 26 on ABC. After all, the show got off to a famously bad start. Its first host, Eddie Murphy, and one of its producers, Brett Ratner, resigned last November after Ratner made a series of impolitic and antigay comments. In the wake of the controversy, Grazer agreed to step in and produce with Don Mischer, an awards-show veteran who oversaw last year's telecast. And to collective sighs of relief throughout the Academy, Billy Crystal announced he'd return as host for the ninth time—and his first Oscar stint since 2004.

Still, the Oscar producers face serious challenges in drumming up interest in this year's contest: Of the nine Best Picture nominees, six have yet to top $60 million at the box office. (*The Artist* has only grossed $12 million.) "I think that it's good for us," says Mischer. "There will be a sense that there is not an absolute, unequivocal clear favorite who is going to win."

The big winner is not the only mystery still to be resolved. Mischer and Grazer say they aren't sure whether five previous winners will pay tribute to the acting nominees—a popular but time-consuming moment introduced in 2009. And they haven't yet settled on the order in which awards will be presented. (Our last-minute, probably futile plea? Hand out the short-film prizes at a nontelevised lunch!) However, the producers *will* say that they're redecorating L.A.'s Kodak Theatre for the ceremony. "The theme is to celebrate the collective and social experience of going to the movies, being in front of a big screen with hundreds of people around you," says Grazer. "We want to modify the Kodak as a timeless picture palace."

There is still much to be ironed out—and the producers concede that two months of preparations were wasted on the Ratner–Murphy debacle. "Yes, we did lose some time, but I don't think it had any real negative effect," says Mischer. "I think we're in good shape, and we're really happy about Billy hosting. Comedy is so important on a long broadcast like this, especially when there are some awards that not a lot of viewers are particularly interested in." Just don't add *too* many jokes—or you'll blow well past that two-hour time limit. ■

BEST ACTRESS

Viola Davis

in THE HELP

Age 46 **Role** Aibileen Clark, a domestic in 1960s Mississippi. **Oscar History** She was nominated for Best Supporting Actress for 2008's *Doubt*. **Seeking *Help*** "I read the book and said, 'I need to get the rights,'" says Davis of Kathryn Stockett's best-selling novel, on which the movie is based. "And frankly, I felt like if I could secure the rights, I could possibly produce it, and it could be a movie that would employ a lot of black actresses." Soon after she learned that Stockett's longtime friend, director Tate Taylor, had acquired film rights for the book, Taylor approached her with the script. **Beyond Stereotypes** "Even though people have seen 'the maid' in so many different stories, I think that they've never seen Aibileen," says Davis, who was drawn to the tale's three-dimensional depiction of characters who often recede into the background. "Here are these women who have these lives—these losses, pain, this hurt, this joy—and they go to work and nobody ever asks or acknowledges who they are, yet they entrust them with the care of their children. Kathryn Stockett really explored the emotional lives of these women." **Up Next** Now appearing in *Extremely Loud & Incredibly Close*, she will play a crusading public school teacher opposite Maggie Gyllenhaal and Holly Hunter in *Won't Back Down* (Sept. 28). *—Karen Valby*

the FRONTRUNNER

Photograph by SAM JONES

Michelle Williams

in

MY WEEK WITH MARILYN

Age 31 **Role** Marilyn Monroe, as she shoots a movie in London in 1956.

Oscar History She was nominated for Best Supporting Actress for 2005's *Brokeback Mountain* and Best Actress for last year's *Blue Valentine*.

Power Player "Our image of Marilyn Monroe was what she wanted us to see," says Williams, who spent months prepping to play the 1950s screen icon. "She'd be invisible in a crowd and then say, 'Hey, watch *this*,' and she could turn it on, a kind of internal mechanism that she lit and nobody could take their eyes off her. But it was something she studied."

Fandom Across Generations Williams, who as a teen decorated her bedroom walls with pictures of the troubled star, has already introduced the legend's work to Matilda, her 6-year-old daughter. "As a teenager, I didn't relate to Marilyn as an actress. I just related to her as a photograph. I didn't see a single one of her movies growing up. But my daughter has now seen every movie that [Monroe] ever made because we had them on in our house so often."

Up Next Williams costars with Seth Rogen in Sarah Polley's second feature, *Take This Waltz* (June 29), then teams up with Mila Kunis and James Franco in Sam Raimi's *Oz: The Great and Powerful*, due in theaters March 2013. —*Sara Vilkomerson*

As a teenager, I didn't relate to Marilyn Monroe as an actress. I just related to her as a photograph."

—MICHELLE WILLIAMS

WILLIAMS: TONY DURAN/CORBIS OUTLINE; STREEP: BRIGITTE LACOMBE

MERYL STREEP

in

THE IRON LADY

Age 62 **Role** Former British prime minister Margaret Thatcher. **Oscar History** You're kidding, right? This is her 17th nomination, though she's only won twice: Supporting Actress in 1980 for *Kramer vs. Kramer* and Best Actress in 1983 for *Sophie's Choice*. **Acting Prime Minister** Any director, surely, dreams of casting Meryl Streep. Or "the beyond-compare Meryl Streep," as Phyllida Lloyd, who previously directed her in 2008's *Mamma Mia!*, describes the actress. That doesn't mean that it was easy for her to portray such a recognizable public figure. "The stakes were very high," agrees Lloyd. "It would be like an English actress coming to play Hillary Clinton. All eyes are on you." **Lose Yourself** Audiences and critics have long marveled over Streep's ability to totally disappear into the subjects she plays. But when *60 Minutes* recently asked just how real it feels from the inside, the characteristically down-to-earth star just laughed. "I'm not insane, I *do* know that I'm acting," she said. "But you forget about it, yeah. When you're doing it right, there's a thrilling suspension of the day-to-day and you're in someone else's head." **Up Next** Streep reunites with her *Devil Wears Prada* director David Frankel for *Great Hope Springs*, costarring Tommy Lee Jones and Steve Carell, due Dec. 14. *—Sara Vilkomerson*

GLENN CLOSE

in

ALBERT NOBBS

Age 64 **Role** Albert Nobbs, a woman in 19th-century Ireland who passes as a man to work as a hotel waiter.

Oscar History Five previous nominations—*The World According to Garp* (1982), *The Big Chill* (1983), *The Natural* (1984), *Fatal Attraction* (1987), and *Dangerous Liaisons* (1988)—but no wins.

Silence Is Golden As Nobbs, Close communicates with her quiet watchfulness as much as with her words. So it's no surprise the actress turned to an icon of silent film for inspiration. "I actually looked at Charlie Chaplin films," says Close. "Albert is someone who at 14 somehow got a suit of clothes and presented herself as a waiter. So [like Chaplin] her shoes are too big, her pants are too long. But that's what she got used to."

Close Calls The actress has a refreshing sense of humor about the fact that her Oscar scorecard is reaching Susan Lucci-level absurdity. "I think people think I've already gotten an Oscar," she laughs. "I'd be really disingenuous if I said I didn't want it. Having been in this profession for 30 years, it would be a nice thing. But I do feel that it's very tricky to choose who's the best each year. Everyone is so different."

Up Next She stars in the final season of DirecTV's *Damages* this summer, then appears opposite Elizabeth Olsen (*Martha Marcy May Marlene*) in the indie drama *Thérèse Raquin*, based on the Émile Zola novel.

—Adam Markovitz

Photograph by **RICHARD PHIBBS**

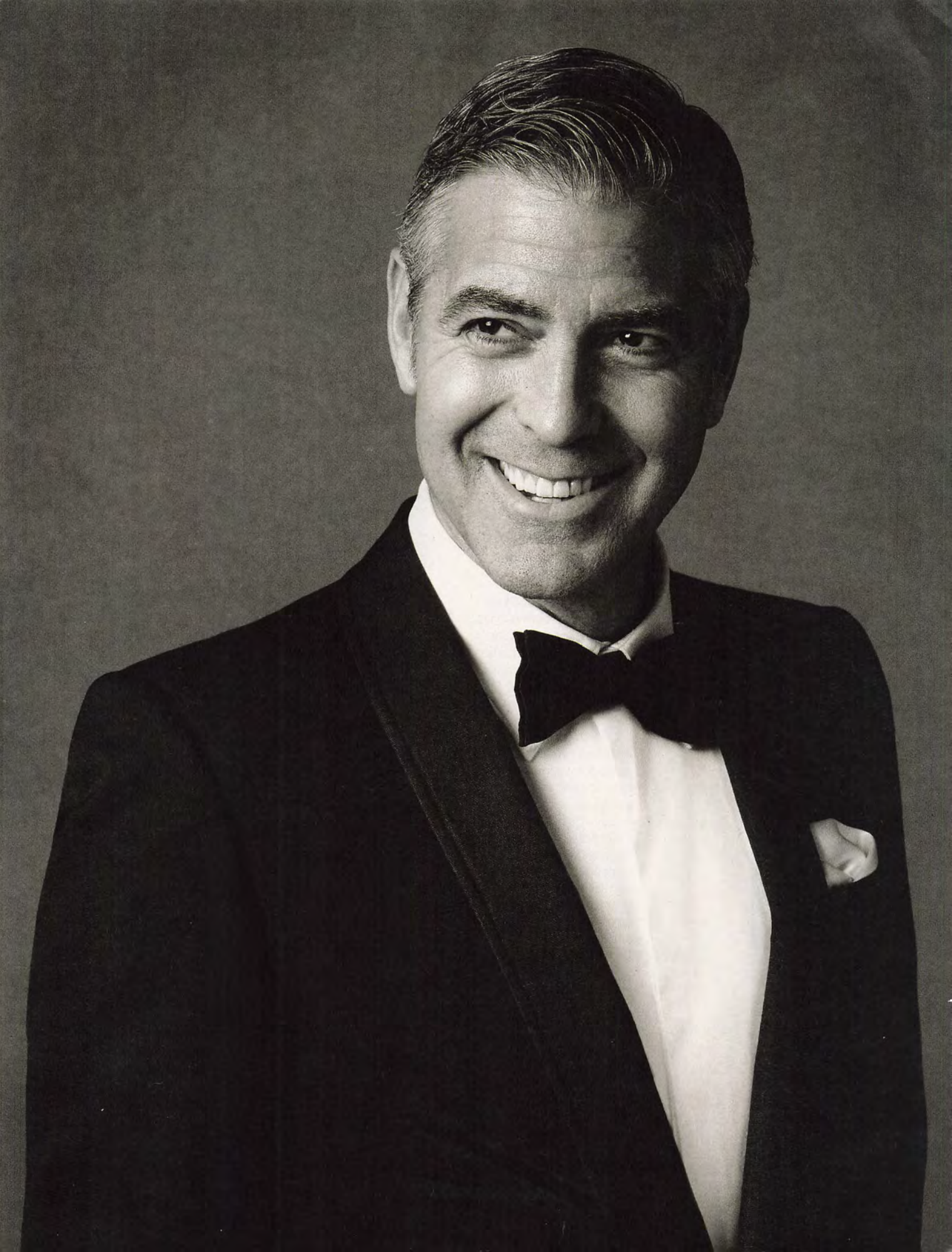
MARA: CARLO ALLEGRI/AP

Rooney Mara

in THE GIRL WITH THE DRAGON TATTOO

Age 26 **Role** Enigmatic, leather-clad investigator Lisbeth Salander.
Oscar History First nomination.
Salander's Psyche Surprisingly, Mara never envisioned Lisbeth as especially irate. "A lot of people describe her as this very angry person. I never saw it that way. She has this ability to be incredibly violent and she has a lot of anger and rage, but it's not something she puts out to the world all the time. She's afraid of that part of her, so she struggles to keep it inside of her. Every once in a while someone does something and it comes out. She can't control it. I think that's much more interesting than someone who's just sort of walking around angry all the time."
On a Role Since buzz started building for her *Dragon Tattoo* performance, Mara has been getting a lot of scripts—some intriguing, some a little...familiar. "They're all across the board," she says. "I definitely got sent a script for a girl who was meant to be a hacker, but luckily there aren't that many of those out there. I haven't been offered a romantic comedy yet..." Would she like to be? "Maybe a *dark* comedy," she says with a laugh.
Up Next Mara will likely star alongside Ryan Gosling in Terrence Malick's *Lawless*, which is set to start filming this fall. She's also committed to return as Lisbeth in two sequels. —*Rob Brunner*

> ***"Lisbeth has this ability to be incredibly violent and she has a lot of anger and rage, but it's not something she puts out to the world all the time."***
>
> —ROONEY MARA



BEST ACTOR

George Clooney

in THE DESCENDANTS

Age 50 **Role** Matt King, the Hawaii dad who learns that his newly comatose wife (and mother of his two daughters) had been cheating on him. **Oscar History** Clooney, who shares an Adapted Screenplay nod this year for *The Ides of March*, won the Best Supporting Actor prize for 2005's *Syriana*. He's received two previous Best Actor nominations, for 2007's *Michael Clayton* and 2009's *Up in the Air*, as well as Director and Original Screenplay nods for 2005's *Good Night, and Good Luck*. **Second Time's the Charm** *The Descendants* wasn't the first Alexander Payne film in which Clooney hoped to participate. "Alexander just hasn't made a bad film," he says. "And he wasn't smart enough to see how good I would have been for *Sideways*." (Though Clooney expressed interest in starring in that 2004 comedy, Payne cast Thomas Haden Church, who ended up scoring an Oscar nod himself.) **Running Time** In one of *The Descendants*' most memorable scenes, Clooney awkwardly (and socklessly) sprints around his neighborhood in boat shoes. "I'm a jock, I play basketball, so running like a goose down the street really screwed with my masculinity," he admits. "I did a Q&A and some guy goes, 'Do you really run like that?' I was so offended!" **Up Next** He costars with Sandra Bullock in *Children of Men* director Alfonso Cuarón's space-travel thriller *Gravity*, due Nov. 21. *—Dave Karger*

the FRONTRUNNER

Photograph by SAM JONES

JEAN DUJARDIN

in

THE ARTIST

Age 39 **Role** George Valentin, a suave but prideful silent-film star whose career is rocked by the advent of sound.

Oscar History
First nomination.

The Language of Silence
While Dujardin is almost completely silent throughout *The Artist*, the actor still had to speak his lines while being filmed. But since the film used title cards to relate the dialogue, it didn't matter what language he spoke. "Sometimes I acted in English, sometimes in French," he says. "And sometimes I was just speaking complete gibberish."

La Cité des Anges
Dujardin visited Los Angeles for the very first time to shoot *The Artist*. Though he was busy filming on the Warner Bros. studio lot, he fit in some sightseeing. "It was my first time as an actor and as a tourist," says Dujardin. "But after two weeks, you appropriate the city and it's great to just drive around. And turning right on red—oh, how I loved that."

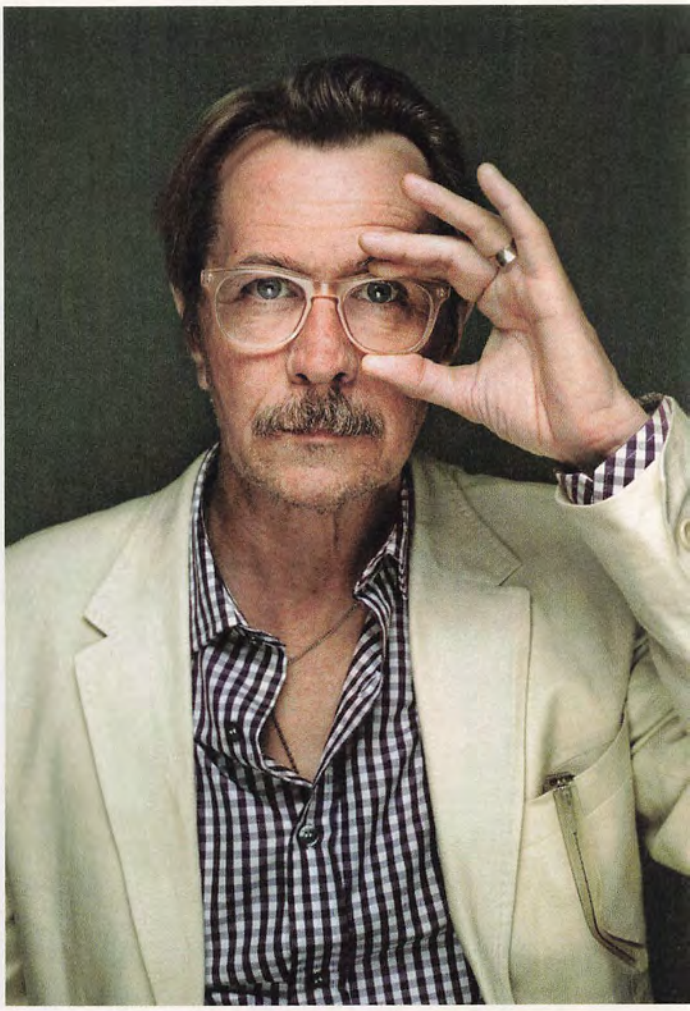
Actor Without Borders
Dujardin is already a big-name star in his native France, but now that he's attained recognition across the Atlantic, is he tempted by the bright lights of Hollywood? Maybe. "I want to continue to work in France, to dig deeper into French cinema," he says, "but if there are good offers coming out of the States, then why not?"

Up Next He'll play a spy in the French espionage thriller *Möbius*.

—Keith Staskiewicz

Gary Oldman

in TINKER, TAILOR, SOLDIER, SPY



Age 53 **Role** George Smiley, the brilliant MI6 spymaster created by author John le Carré.
Oscar History First nomination. Can you believe it?
Spy vs. Spy *Tinker* may take place in the world of British espionage, but Oldman says his character has little in common with the U.K.'s best-known secret agent. "This is far removed from the world of James Bond—it's closer to the old Harry Palmer movies with Michael Caine—and I think that's what's so refreshing about the drama. Because we set it in the [1970s], it can't rely on gizmos and gadgets. It's real old-school spying: reel-to-reel tape recorders and bugs in chandeliers."
Director's Cut Oldman says he was surprised to learn he was director Tomas Alfredson's first choice to play Smiley. "It was an almost supernatural event because nowadays you are always one of five actors on the list. But he was really just dead keen on me," recalls the actor. And after a meeting over breakfast in L.A., Oldman decided the feeling was mutual. "I liked his take on the material, and he's got a great sense of humor. I thought, 'You know what? I could spend 12 weeks with this guy.'"
Up Next After heading back to Gotham as Commissioner Gordon in *The Dark Knight Rises* (July 20), Oldman will star opposite Shia LaBeouf and Tom Hardy in the Prohibition-era drama *The Wettest County* (Aug. 31).
—Adam Markovitz

> ***"Because we set the movie in the [1970s], it can't rely on gizmos and gadgets. It's real old-school spying."***
>
> —GARY OLDMAN
> ON *TINKER, TAILOR, SOLDIER, SPY*

DUJARDIN: GERARD GIAUME/H&K/CPI; OLDMAN: NICOLAS GUERIN/CONTOUR BY GETTY IMAGES

Demián Bichir

in A BETTER LIFE

Age 48 **Role** Carlos Galindo, a Mexican-born gardener living in L.A. and dealing with dual stresses: trying to keep his teenage son away from the local gang culture while avoiding possible deportation himself. **Oscar History** First nomination. **Becoming Carlos** "We dyed my mustache black, and I had to tan a lot because I'm a lot whiter than the character," says Bichir, a major star in his native Mexico who's best known in the U.S. for a recurring role on Showtime's *Weeds*. "Even when we weren't shooting, I was dressing as a gardener. Because you don't want to separate yourself from the character, not even for a second." His altered appearance as Carlos had a bonus personal side effect: "My girlfriend, she's the one that enjoyed it more than anybody else," he laughs. "It was like having many different boyfriends." **Movin' On Up** For one of the film's most memorable scenes, Bichir scaled a tall palm tree without the aid of machinery. "In any group of gardeners, there's one guy who does that," he says. "He has to be the most fit, he has to be fearless, and he has to believe in God. Because you're really risking your life." **Up Next** He plays the attorney for Salma Hayek's cartel in Oliver Stone's drug drama *Savages* (Sept. 28). —*Dave Karger*

> ***"Even when we weren't shooting, I was dressing as a gardener. Because you don't want to separate from the character, not even for a second."***
>
> —DEMIÁN BICHIR ON HIS ROLE IN *A BETTER LIFE*

DAVID NEEDLEMAN/CONTOUR BY GETTY IMAGES

BRAD PITT

in

MONEYBALL

Age 48 **Role** Real-life Oakland A's general manager Billy Beane, who revolutionized the way players are scouted.

Oscar History Pitt, who's a nominated producer of *Moneyball*, scored a Best Actor nod for 2008's *The Curious Case of Benjamin Button* and was nominated for Supporting Actor for 1995's *12 Monkeys*.

History Lesson For inspiration, Pitt and director Bennett Miller looked to a time when filmmakers were as suspicious of the established rules as Beane is. "I love this character because it's reminiscent to me of '70s films," says Pitt. "Looking back at my favorites, it's *All the President's Men*, it's *Dog Day Afternoon*. In the late '80s and '90s, we got caught up in this idea that a character had to learn a lesson and be someone else in the end. If you look at the '70s films I was weaned on, it's not [the character] that changed, it's the world around them—just sent it off its axis a few degrees. That's what I saw in *Moneyball*."

Diamonds Aren't His Best Friend "I'm a big sports fan, but not necessarily baseball," Pitt admits. So why take this part? "It was something about these guys questioning from ground zero the way we do things and tearing that apart and starting from scratch. And then going up against a system that became quite antagonistic to that questioning. I'm a sucker for an underdog story."

Up Next Pitt stars in the zombie-apocalypse flick *World War Z*, which opens Dec. 21, and mobster drama *Cogan's Trade*, due at some point in 2012.

—Rob Brunner

Photograph by **GREG WILLIAMS**

BEST SUPPORTING ACTRESS

Octavia Spencer

in THE HELP

Age 39 **Role** Minny Jackson, a Mississippi maid with a talent for baking unique pies. **Oscar History** First nomination.

Accent of a Woman "It's definitely a distinct dialect," says Spencer—a Montgomery, Ala., native—of Minny's drawl. "People who aren't Southern don't know that there are different dialects for each Southern state and region. I mean, an Alabama accent is very different from a Mississippi accent, very different from Mississippi Delta." She chuckles. "The dialect part was the least of my concerns."

An Education Before shooting one particularly challenging scene, Spencer realized that the nonprofessional child actors playing her kids needed a better grasp of the harsh conditions African-Americans faced in the 1960s. "They had to be in as much distress as I was in," she explains. "[To] one little boy, the youngest one, I said, 'Well, what do you want to be when you grow up?' and he said, 'I want to be a fireman!' I said, 'Well, you can't be a fireman. The only thing you can do is mow lawns.' And his little lip quivered. He was just heartbroken." The kids nailed the scene—and won more than just praise from their acting coach. "I got them *lots* of gifts," says Spencer.

Up Next She stars with Aaron Paul and Mary Elizabeth Winstead in the indie drama *Smashed*, which just premiered at the Sundance Film Festival, then shoots Diablo Cody's untitled directorial debut later this year.

—Adam B. Vary

the FRONTRUNNER

Photograph by ART STREIBER

MELISSA McCARTHY

in

BRIDESMAIDS

Age 41 **Role** Megan, the lascivious bowling-shirted bridesmaid who encourages Annie (Kristen Wiig) when it counts.

Oscar History First nomination.

Keeping It Real Though *Bridesmaids* won attention for its R-rated content, McCarthy rejects the idea that the film was raunchy. "Everyone goes back to the dressing-room scene," says the actress of a notably scatological sequence set in a bridal store. "But that was a horror show! It was a train wreck that we were all trying to stop. To me that's not raunchy. It was wildly embarrassing and sad."

Why Megan Rules "The kind of comedy I hate," says *Bridesmaids* director Paul Feig, "is when it's 'Look at this crazy character who's so dumb and let's just laugh at this person.' Melissa never lost the humanity of Megan and played her as someone unabashedly proud of who she is."

Red-Carpet Routine McCarthy has become a regular at premieres and awards events—and the transformation has not gone unnoticed at home. "My [4-year-old] daughter gets a big kick out of it when I get dressed up, because she literally is like, 'What's that? What do you call that on top of your head?' And I'm like, 'That's my hair.' I think it was the first time she hadn't seen my hair pulled back in a Helga bun."

Up Next She costars in director Judd Apatow's *This Is 40* (Dec. 21). This summer, while on hiatus from CBS' *Mike & Molly*, she's lined up to shoot two comedies: Seth Gordon's *Identity Thief* and *Tammy*, which she wrote with husband Ben Falcone. —*Karen Valby*

“My [4-year-old] daughter gets a big kick out of it when I get dressed up.... I think it was the first time she hadn't seen my hair pulled back in a Helga bun.”

—MELISSA McCARTHY

MCCARTHY: SCOTT COUNCIL/CONTOUR BY GETTY IMAGES; BEJO: NICOLAS GUERIN/CONTOUR BY GETTY IMAGES

Bérénice Bejo

in THE ARTIST

Age 35 **Role** Up-and-coming starlet Peppy Miller, whose ascent into the Hollywood firmament parallels the decline of silent-film star George Valentin (Jean Dujardin), for whom she has fallen.

Oscar History First nomination.

He Looks Familiar Bejo and Dujardin had both worked with director Michel Hazanavicius on the 2006 spy spoof *OSS 117: Cairo, Nest of Spies*. And her association with Hazanavicius goes even deeper: They have two children together. “Michel is the kind of director who loves actors,” says Bejo. “Me especially.”

On Tap The film culminates in a spectacular sequence in which Bejo and Dujardin perform an Astaire-Rogers-esque tap-dance routine. A lot of time and effort went into making it look so effortless. “We practiced for five months almost every day,” says Bejo. “It was really hard, and even now when I look at the movie I can't believe how fast we're doing it. Sometimes it's like my feet still hurt.”

To the Dogs One of Bejo's few regrets is that she didn't have more screen time with Uggie, the Jack Russell terrier who plays George's pet. “I only got to do two scenes with him,” she says. “It's too bad. He's a big star now. He's even got the Palm Dog at Cannes.”

Up Next Bejo will be joining Hazanavicius on his next film, the Chechnya-set *The Search*.

—*Keith Staskiewicz*

Jessica Chastain

in

THE HELP

Age 30 **Role** Celia Foote, a poor outcast who marries into Mississippi's high society.
Oscar History First nomination.
Hello, Norma Jean For inspiration, Chastain studied the traits of another woman who triumphed over her impoverished background. "The giggling and lust for life is her running from something, just like Marilyn Monroe," Chastain says. "So I read Marilyn Monroe's biography, and in it I found a huge connection."
Almost Famous Perhaps because she was in seven movies in 2011, Chastain is definitely getting noticed—though not always as herself. When she posed for photos with some fans at a screening of *The Help*, they gushed about how much they liked *Spider-Man 3* and *The Twilight Saga: Eclipse*, apparently having mistaken her for *Help* costar Bryce Dallas Howard. "I love that people don't know me," Chastain laughs. "I was just at the airport, [and] there's a guy with a camera, asking me a couple of questions. I get into my car and I hear him say to someone else, 'I don't know...Kate Walsh?' So that's the stage I'm in right now."
Up Next She provides the voice of a jaguar in *Madagascar 3: Europe's Most Wanted* (June 8), then stars in John Hillcoat's drama *The Wettest County* (Aug. 31) and the supernatural thriller *Mama* (date TBA). In February, she begins shooting Kathryn Bigelow's December drama about the hunt for Osama bin Laden, and she makes her Broadway debut this fall in *The Heiress*.
—Anthony Breznican

JANET McTEER

in

ALBERT NOBBS

Age 50 **Role** Hubert, a cross-dressing woman who's happily married to another woman and becomes a role model for Albert Nobbs (Glenn Close).
Oscar History She earned a Best Actress nomination in 2000 for the indie drama *Tumbleweeds*.
Walk Like a Man When she was developing Hubert's virile body language, McTeer looked to two of her showbiz pals for inspiration. "I tried to copy the way Brendan Gleeson and Liam Neeson stand," says the actress. "They're big, Viking Irishmen and that's what I wanted Hubert to be. I knew I couldn't totally do it because I'm not as big as them, so we used a lot of padding, too."
A Close Friend McTeer says that she and Close forged an unusually tight bond while filming *Albert Nobbs*, which led to McTeer landing a part on Close's long-running series *Damages*. "Yeah, we're in each other's contracts now," laughs McTeer, who says their friendship arose out of a similar work ethic. "When we work together, there's a combination of extremely committed hard work and a huge amount of laughter. We're very in sync in that sense."
Up Next After costarring with Daniel Radcliffe in *The Woman in Black* (Feb. 3), McTeer will reunite with Close as a lawyer on the final season of *Damages*, airing on DirecTV this summer.
—Adam Markovitz

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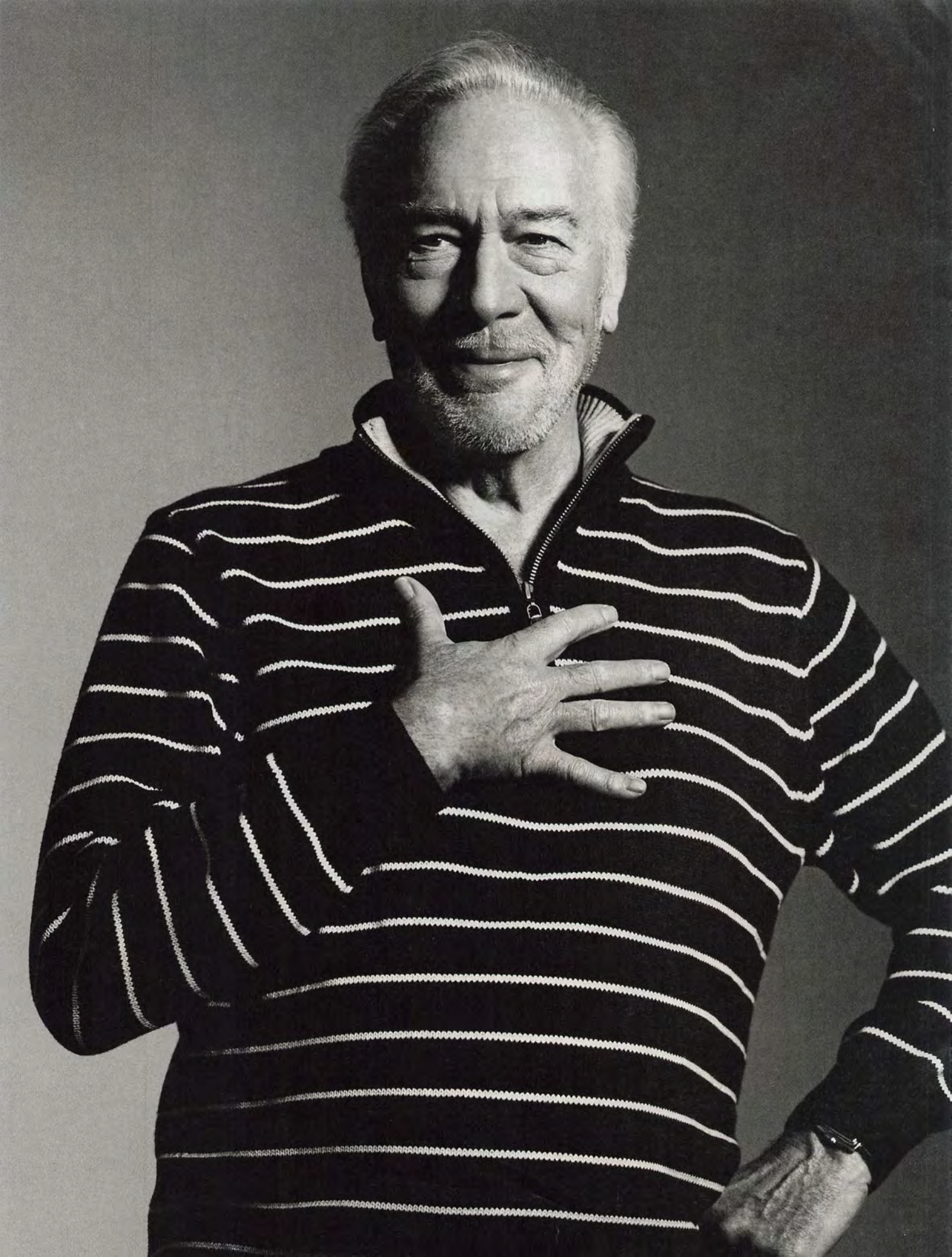


BEST SUPPORTING ACTOR

Christopher Plummer

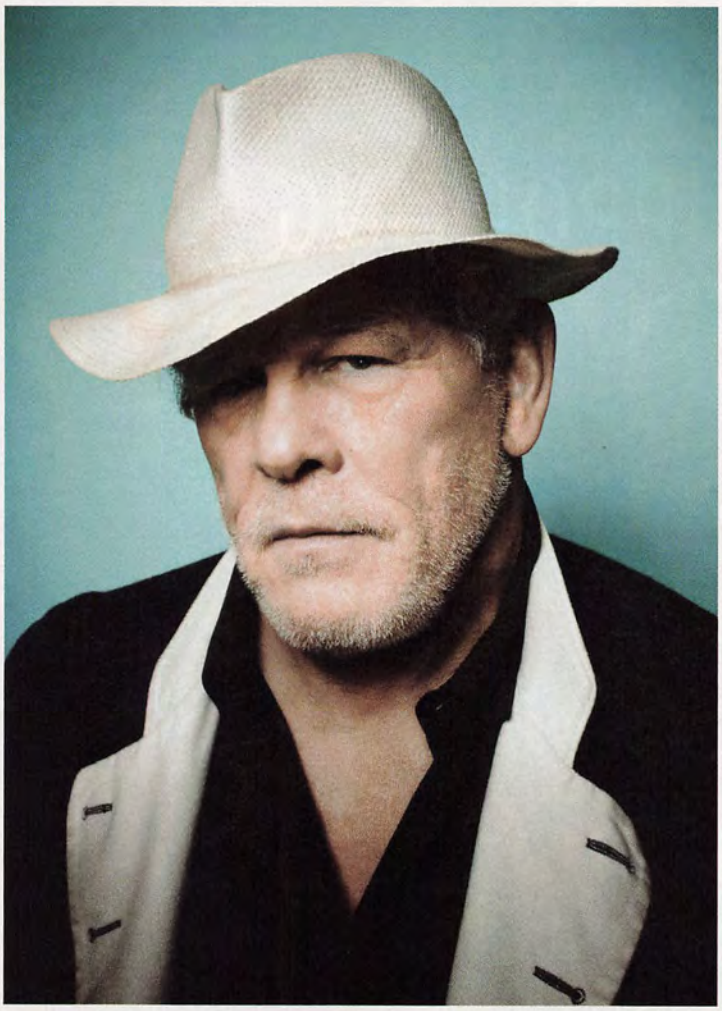
in BEGINNERS

Age 82 **Role** Hal Fields, a 75-year-old widower who belatedly embraces his homosexuality, even while battling a terminal illness. **Oscar History** Nominated for Best Supporting Actor for 2009's *The Last Station*. **Father Figure** *Beginners* borrows from director Mike Mills' experience when his father announced he was gay in his 70s, and Plummer was the only actor he wanted in the role. Says Plummer, "You just need to read the script to know his father had this wonderful sense of humor and a delight in finding that he could come out of the closet unscathed." **Forever Young** "Christopher can talk about working with [Elia] Kazan or [John] Huston or just about anything. He has the most amazing war stories," says Mills, who recalls that at one point during production Plummer hurt his knee but never complained. "That generation...it's more than stiff upper lip, because that sounds dour. It's stiff upper lip with a big flag! They keep the party going. Christopher's very funny and subversive. We should all be so lucky to be so hungry and alive as he is." **Up Next** Plummer can be seen in David Fincher's *The Girl With the Dragon Tattoo*. He's also attached to two upcoming projects that, he says, "I won't mention until they get an official green light because I think it's bad luck."

—Sara Vilkomerson

the FRONTRUNNER

BRYAN ADAMS/TRUNK ARCHIVE



Nick Nolte

in WARRIOR

Age 70 **Role** Paddy Conlon, the *Moby-Dick*-obsessed recovering alcoholic whose rages forged the hardened personalities of his two sons (Tom Hardy and Joel Edgerton), both mixed martial artists. **Oscar History** It's his third nomination, following nods for *The Prince of Tides* (1991) and *Affliction* (1998). **Art Imitates Life** Nolte's well-publicized struggles with substance abuse dovetailed with his character's, which should be no surprise, since co-writer-director Gavin O'Connor specifically wrote the role with his friend in mind. "In some ways, that's really great," Nolte told EW in December. "In some ways, that's really terrifying. He knows me well enough that when I looked at the role, I was like, 'Oh my God, what do I have to go through now?'" **Nothing to Be Sorry About** Conlon's repeated pleas for forgiveness from his sons are greeted with venom, especially in one heartbreaking confrontation with Hardy's character at a casino. "The crew got very nervous," Nolte recalled. "I could feel them around me not wanting to watch. We only needed a few takes because Tommy just really went at it. And it made people uncomfortable. It's hard to watch that scene. I couldn't watch it. And then you kind of revisit all those emotions when you see the film again, and it brought tears." **Up Next** Nolte stars as a grizzled old thoroughbred owner on HBO's new drama *Luck*, and he'll play the LAPD chief in October's star-studded *The Gangster Squad*. *—Jeff Labrecque*

> ***The crew got very nervous. I could feel them around me not wanting to watch."***
>
> —NICK NOLTE, ON SHOOTING A PIVOTAL FATHER-SON CONFRONTATION SCENE

NOLTE: DAN BUSTA; BRANAGH: MAARTEN DE BOER/CONTOUR BY GETTY IMAGES

KENNETH BRANAGH

in

MY WEEK WITH MARILYN

Age 51 **Role** Laurence Olivier during his time directing 1957's *The Prince and the Showgirl*. **Oscar History** Four previous nominations: for Best Actor and Best Director in 1990 for *Henry V*; for directing 1992's live-action short *Swan Song*; and for Best Adapted Screenplay for 1996's *Hamlet*. **Big Shoes** Branagh says he was both intimidated and excited to play the much-revered Olivier. "There's a big voice in your head going, 'That's a long way to fall,'" Branagh laughs. But on the first day of filming at the U.K.'s famed Pinewood Studios (where *The Prince and the Showgirl* was also shot), he found his confidence thanks to costar Michelle Williams. "My first appearance as Olivier was watching Marilyn walk away. So my first sight of Michelle's performance was her undulating behind shimmying in this beaded white dress. It was intoxicating. I thought, 'Well, if she's Marilyn Monroe—and by God, with that walk it seems that she is—I think I ought to start being Laurence Olivier.'" **Up in Smoke** As he researched Olivier, Branagh was surprised by one discovery. "He was unbelievably thrilled about the fact that he had a pack of cigarettes named after him," says Branagh. "They were called Oliviers, and you couldn't cough anywhere in Pinewood before he would offer you a pack of his own cigarettes." **Up Next** Branagh will direct Kate Winslet in *The Guernsey Literary and Potato Peel Pie Society*, which starts shooting in March. —*Sara Vilkomerson*

Jonah Hill

in MONEYBALL

Age 28 **Role** Baseball-stats whiz Peter Brand, who works with Billy Beane (Brad Pitt) to shake up the Oakland A's. **Oscar History** First nomination. **Jonah Does Drama?** Taking a dramatic role was hardly an obvious career move for the raunchy-humor star. "I just like having an underdog complex," Hill explains. "In comedy right now I'm not really the underdog anymore, so that means it's time to be the underdog in something else. When you're not the underdog, you're not fighting for anything anymore, so for me it was great to fight for this part." **Improving Through Improv** Oscar-winning screenwriters Aaron Sorkin and Steven Zaillian both worked on the film's meticulous script, but sometimes memorable lines happen spontaneously. Case in point: the scene where Beane fires A's outfielder Jeremy Giambi, essentially cutting the team's manager (Philip Seymour Hoffman) off at the knees. "Brad walks out and Phil says to me, 'You agree with this?' and I say, 'A hundred percent,' and that's where the scene ended. But then walking out I said, 'Do you want this door closed?'" says Hill. "It was just a little improvised moment. You have this intense dramatic moment, and then to cap it with something mundane felt interesting to me." **Up Next** Hill co-wrote and stars in *21 Jump Street*, a riff on the '80s TV series, due March 16, then appears opposite Ben Stiller and Vince Vaughn in *Neighborhood Watch* (July 27). He'll soon start shooting *The Apocalypse* in April, with James Franco and Seth Rogen. —*Rob Brunner*

MAX VON SYDOW

in EXTREMELY LOUD & INCREDIBLY CLOSE

Age 82 **Role** Billed only as "The Renter," von Sydow's silent character becomes the extremely quiet and incredibly distant companion to the film's precocious child protagonist (Thomas Horn). **Oscar History** Von Sydow was nominated for Best Actor in 1989 for the Danish-language drama *Pelle the Conqueror*. **There Are No Words...** To play the Renter, the polyglot von Sydow gave up all languages but the physical. "People have asked me if it is difficult to do a nonspeaking character," he says. "The answer is no. The only difference between the Renter and other people is that he doesn't speak. Apart from that, his reactions are just as they would be otherwise." **Something Different** For von Sydow, the Renter was a welcome change from the usual Hollywood roles he's offered. "Unfortunately, sometimes you have a feeling that casting directors don't have very much imagination," he says. "My first American part was Jesus in *The Greatest Story Ever Told*. The consequence of that is I've been offered I don't know how many priests, bishops, popes, cardinals, and religious figures, although I guess it's always a step down from Christ." **Multimedia Man** He may be mute in *Extremely Loud*, but the actor contributed nothing but his voice to last year's best-selling videogame *The Elder Scrolls V: Skyrim*, which also features the voice of fellow nominee Christopher Plummer. **Up Next** Nothing announced. —*Keith Staskiewicz*

HILL: JOHN RUSSO; VON SYDOW: STEPHEN LOVEKIN/GETTY IMAGES

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BEST DIRECTOR

Jean Dujardin, Michel Hazanavicius, and Bérénice Bejo

Michel Hazanavicius

for THE ARTIST

Age 44 **Oscar History** First nomination.

Silent Inspirations When preparing to make his ode to silent Hollywood, Hazanavicius (pronounced ha-zah-nah-VEESH-us) watched the work of his favorite filmmakers from that era. "All the movies—the ones that I prefer and the ones I reference—were the American movies from the four or five last years of the silent era: F.W. Murnau, Frank Borzage, Josef von Sternberg, John Ford," says Hazanavicius. "These are the movies that aged the best."

Yes, We Cannes The French director insisted on entering his film into competition at the Cannes Film Festival, and the gamble paid off. *The Artist* was a big hit, earning a lengthy standing ovation. "They told me it was 12 minutes, but it felt like 12 days," says Hazanavicius. "I think my ego took in enough for years to come."

Considering the Odds While he tries not to worry too much about the awards attention for *The Artist*, Hazanavicius says, "I don't want to *not* think about it, though, because in a way it's very pleasant. Like when you buy a lottery ticket and you dream about what you would buy if you win."

Up Next He is attached to direct an updated version of the 1948 Fred Zinnemann war drama *The Search*. —*Keith Staskiewicz*

the FRONTRUNNER

PETER IOVINO

TERRENCE MALICK

for

THE TREE OF LIFE

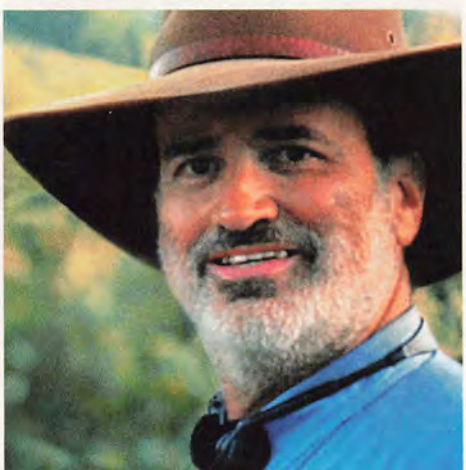
Age 68 **Oscar History** The press-shy auteur was nominated twice in 1999 (Best Director and Best Adapted Screenplay) for *The Thin Red Line*.

Long Time Coming *The Tree of Life* famously depicts the beginning of the universe, which seems to be about the time Malick began working on it. "He first pitched it to me about 10 years ago," says producer Bill Pohlad. "But he had the concept for at least 10 years before that."

The Waiting Game From the meticulous look of his films, you might think Malick is a Kubrickian perfectionist. In reality, he's less about dictating performances than coaxing them. "He's the guy sitting there with the butterfly net waiting for the great monarch to go by," says star Brad Pitt. "And when he sees it, he grabs it."

Keep Rolling Malick spent years in postproduction on *The Tree of Life*, but with good reason: He had miles of film to wade through. "You can't imagine how much footage there was," says costar Jessica Chastain. "We shot all day. The only time the camera wasn't rolling was when they were reloading the film."

Up Next Unusually, Malick has four films on his slate, including an untitled, already filmed romance starring Ben Affleck and Rachel McAdams, and two projects (*Lawless* and *Knight of Cups*) with Christian Bale and Cate Blanchett attached. —*Keith Staskiewicz*



Martin Scorsese

for

HUGO

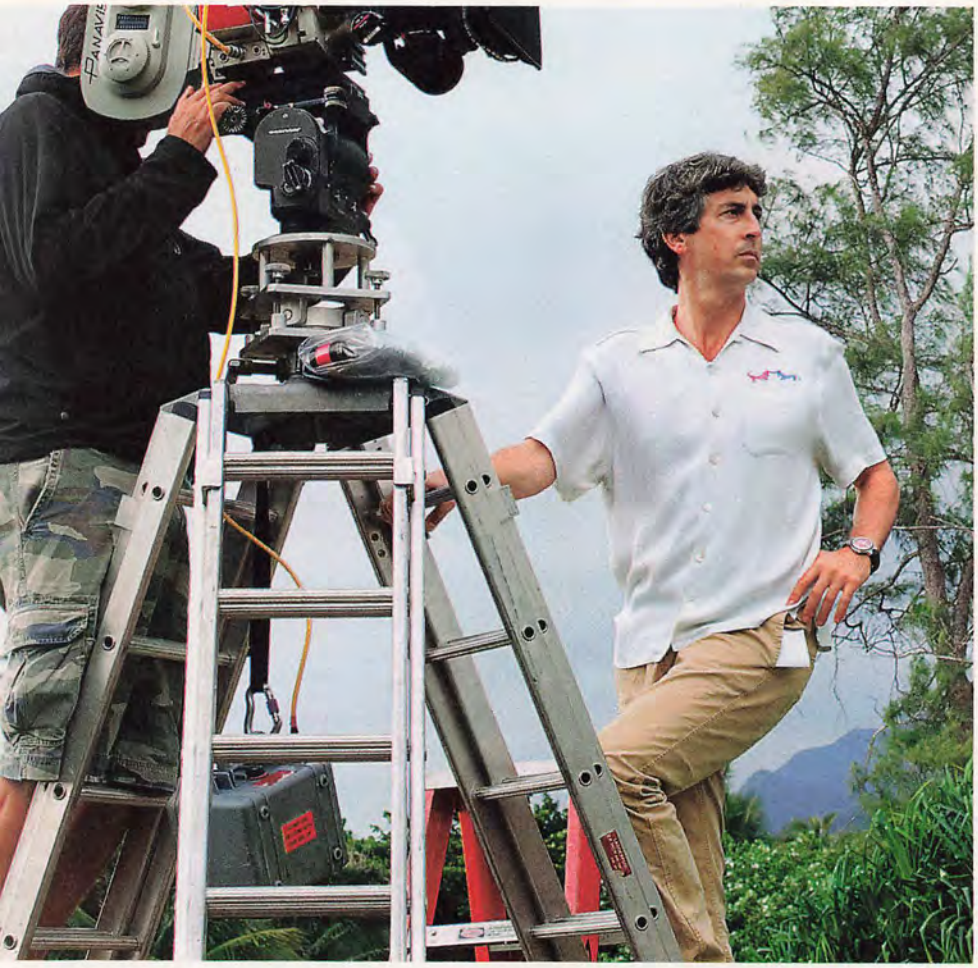
Age 69 **Oscar History** After being nominated five times for Best Director, Scorsese finally won on his sixth go-round, for 2006's *The Departed*. He's also been nominated twice for Adapted Screenplay.

Grown-up Boys and Their Toys Scorsese has been a rabid fan of 3-D movies like Alfred Hitchcock's *Dial M for Murder* since he was a kid. But after trying out the technology firsthand on *Hugo*, he's become a convert, too. "I'm obsessed with 3-D images," he says. "With this movie, I took a chance. I thought, 'Okay, let's try it! Let's see what we can do!' And now I have faith in it. I feel like the actors come out stronger in 3-D. They're like moving sculptures. The element that 3-D adds is indescribable."

Location, Location One of the other benefits of shooting in 3-D is you can avoid shooting outdoors and stick to soundstages. "As I get older, I find going on locations extremely arduous," Scorsese says. "On *Shutter Island*, there were all these trees. I have asthma. I'm allergic to all that. I'm not a tree guy. I mean, I like to look at them outside the window, just as long as they're not where I am!"

Up Next He's expected to direct an adaptation of Shusaku Endo's novel *Silence*, set in 17th-century Japan. —*Chris Nashawaty*

SCORSESE: JAAP BUITENDIJK; MALICK: CAPITAL PICTURES/RETNA



Alexander Payne

for
THE DESCENDANTS

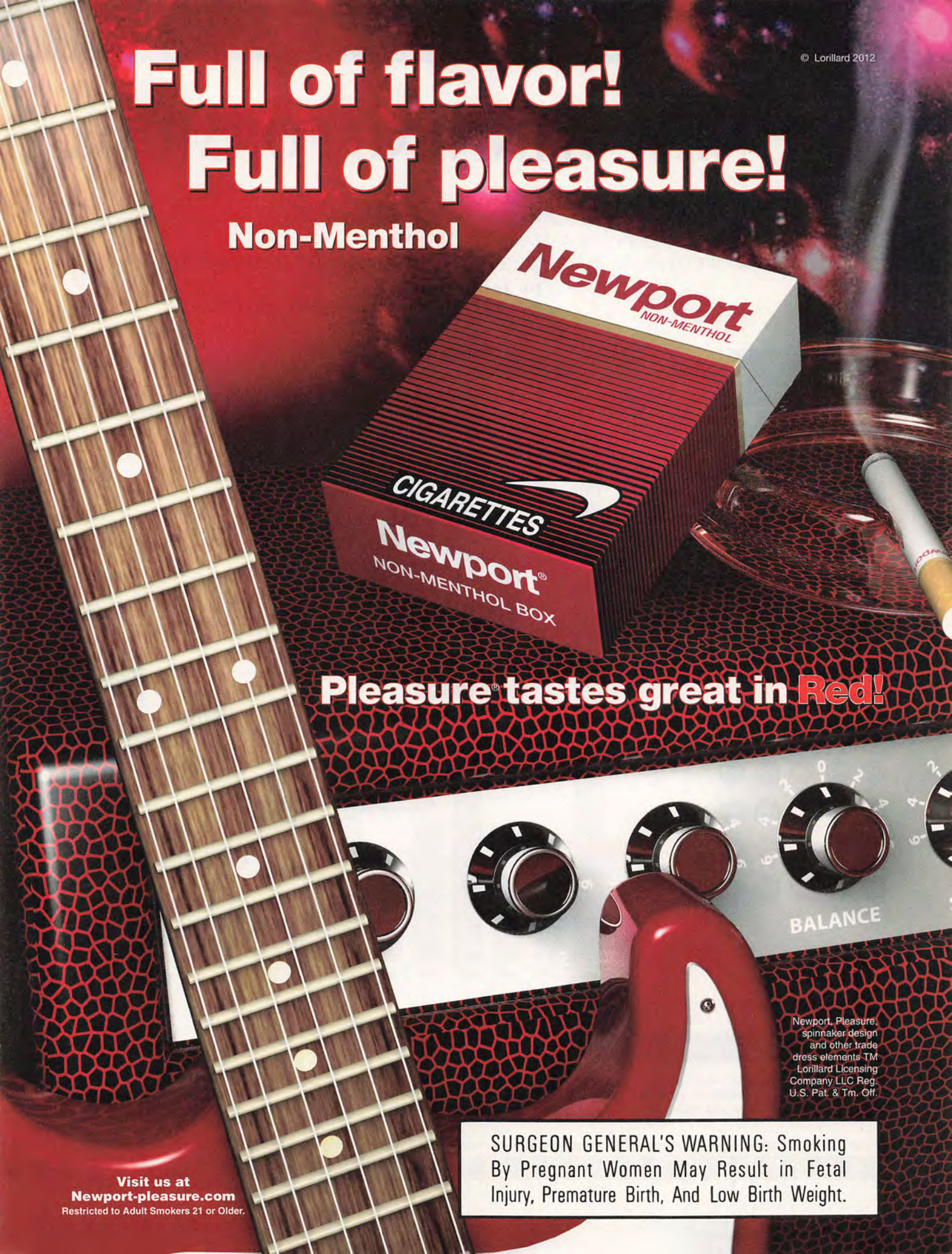
Age 50 **Oscar History** Payne earned an Adapted Screenplay nod for 1999's *Election* and won in that category for 2004's *Sideways*, which also nabbed nominations for Best Picture and Best Director.
Going Native The director—who's set three movies in his hometown of Omaha (*Citizen Ruth, Election*, and *About Schmidt*) and one in California wine country (*Sideways*)—is a stickler for capturing an authentic sense of place, down to the smallest details. So before shooting began on *The Descendants*, he spent eight months living in Hawaii—and not just to soak up some rays and do a little surfing. "The unrealized documentarian inside of me likes to go and do research," says Payne, who immersed himself deeply in everything from traditional Hawaiian music to the fine points of the Hawaiian shirt. "Hawaii is great not just for the obvious—the beauty, the sun, the ocean—but the cultural landscape is so specific and so complex for such a small place. I hope the Hawaii audience says I got it right."
Up Next Payne plans to return to his home state this year to shoot *Nebraska*, a dramedy about a father-son road trip. He will follow that with an adaptation of Daniel Clowes' graphic novel *Wilson*. —*Josh Rottenberg*

WOODY ALLEN

for
MIDNIGHT IN PARIS

Age 76 **Oscar History** He's won three Oscars: Best Director and Best Original Screenplay for 1977's *Annie Hall*, and Best Original Screenplay for 1986's *Hannah and Her Sisters*. He's been nominated a total of 21 times.
Awards-Show Dropout When *Annie Hall* won four Oscars, including Best Picture, Allen was famously a no-show at the ceremony. Instead, he was playing the clarinet with his jazz band back in New York City. The prolific auteur says the idea of the Academy choosing one film (or director) over another is silly. "I haven't read a review in 35 years," says Allen. "People think certain movies I did were great when they were not at all great. *Hannah and Her Sisters*, *Manhattan*—those are two that aren't as good as *The Purple Rose of Cairo* or *Match Point*. It goes in one ear and out the other."
Talent Magnet *Midnight in Paris* star Owen Wilson says he would have signed on even without a script. He's not alone. "Actors jump at the chance to do his movies not because they're getting a big payday but because it's a chance to work with an icon," says Wilson. "It's like sitting for a portrait with Picasso."
Up Next Allen's 43rd film, the Rome-set comedy *Nero Fiddled* starring Penélope Cruz, is due later this year. —*Chris Nashawaty*

PAYNE: MERIE WALLACE; ALLEN: ROGER ARPAJOU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THE NEW WINNING FORMULA

IN *MONEYBALL*, BRAD PITT'S BILLY BEANE UPENDS THE TRADITIONAL SCOUTING OF BASEBALL PLAYERS BY ANALYZING STATISTICS. THAT GOT US THINKING: COULD NUMBER CRUNCHING HELP PREDICT THE OSCARS? WE PORED OVER THE PAST TWO DECADES OF BEST PICTURE CONTESTS TO SEE HOW STUDIOS SHOULD POSITION FUTURE CONTENDERS.

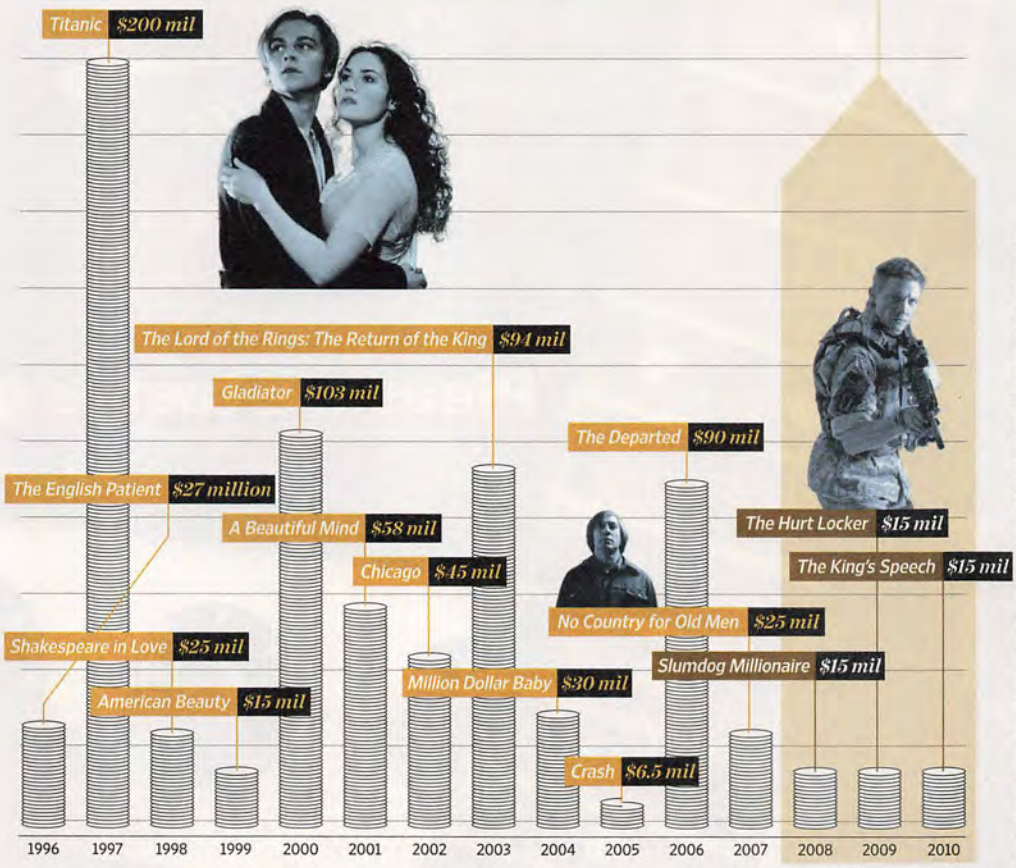
by **John Young**

RELEASE YOUR FILM IN NOVEMBER

NOVEMBER IS THE NEW DECEMBER. NOT LONG AGO, BEST PICTURE WINNERS TENDED TO HIT THEATERS JUST BEFORE THE NEW YEAR'S EVE CUTOFF—SEVEN OF THE PAST 20 WINNERS WERE DECEMBER RELEASES. BUT DECEMBER HASN'T HAD A WINNER SINCE 2004'S *MILLION DOLLAR BABY*, WHILE THREE OF THE PAST FOUR BEST PICTURES HAVE OPENED IN NOVEMBER. ADVANTAGE: *THE ARTIST*, *THE DESCENDANTS*, AND *HUGO*.

EMBRACE A LOW BUDGET

OVER THE PAST 15 YEARS, **THE BUDGET OF BEST PICTURE WINNERS** HAS GRADUALLY DECLINED FROM *TITANIC*-SIZE EXTRAVAGANZAS; THE LAST THREE VICTORS EACH HAD A $15 MILLION PRICE TAG. WHICH 2011 CONTENDER ALSO COST THAT AMOUNT? *THE ARTIST*.


Titanic $200 mil
The Lord of the Rings: The Return of the King $94 mil
Gladiator $103 mil
The Departed $90 mil
The English Patient $27 million
A Beautiful Mind $58 mil
The Hurt Locker $15 mil
Chicago $45 mil
The King's Speech $15 mil
No Country for Old Men $25 mil
Shakespeare in Love $25 mil
Slumdog Millionaire $15 mil
Million Dollar Baby $30 mil
American Beauty $15 mil
Crash $6.5 mil
1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010

TITANIC: MERIE W. WALLACE; *NO COUNTRY FOR OLD MEN*: RICHARD FOREMAN; *THE HURT LOCKER*: GREG GORMAN

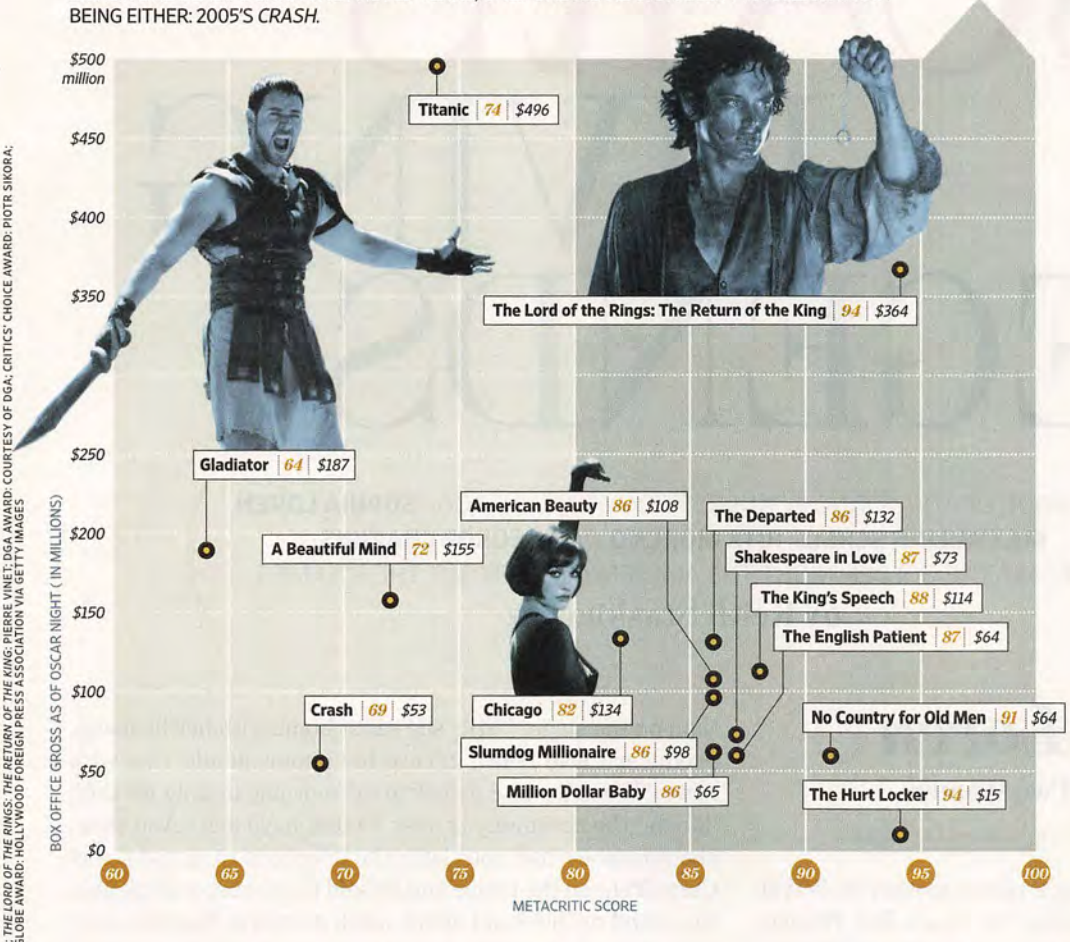
SOURCE: BOX OFFICE MOJO

FORGET ABOUT EPIC RUN TIMES

THREE-HOUR SAGAS ONCE DOMINATED THE OSCARS, BUT THE **AVERAGE LENGTH OF BEST PICTURE NOMINEES** HAS ACTUALLY DROPPED IN THE PAST DECADE. THIS YEAR'S FRONT-RUNNER, *THE ARTIST*, IS A FULL 18 MINUTES SHORTER THAN LAST YEAR'S ECONOMICALLY TIMED CHAMP, *THE KING'S SPEECH*.

WORRY ABOUT CRITICS, NOT BOX OFFICE

THE ACADEMY LOVES CRITICAL DARLINGS (FILMS SCORING BETTER THAN 80 AT THE REVIEW AGGREGATOR METACRITIC). BUT IF YOU DON'T HAVE GREAT REVIEWS, AT LEAST BE A BOX OFFICE SMASH LIKE *GLADIATOR*. IN THE PAST 15 YEARS, ONLY ONE MOVIE WON BEST PICTURE WITHOUT BEING EITHER: 2005'S *CRASH*.



GLADIATOR: JAAP BUITENDIJK; *CHICAGO*: DAVID JAMES; *THE LORD OF THE RINGS: THE RETURN OF THE KING*: PIERRE VINET; DGA AWARD: COURTESY OF DGA; CRITICS' CHOICE AWARD: PIOTR SIKORA; SAG AWARD: © 2009 SCREEN ACTORS GUILD; GOLDEN GLOBE AWARD: HOLLYWOOD FOREIGN PRESS ASSOCIATION VIA GETTY IMAGES

COZY UP TO DIRECTORS

MANY GROUPS HAND OUT AWARDS BEFORE THE ACADEMY DOES. BUT OVER THE PAST DECADE, THE DIRECTORS GUILD OF AMERICA (WHICH ANNOUNCES ITS WINNER ON JAN. 28) HAS HAD **THE HIGHEST PERCENTAGE OF SUCCESSFULLY PREDICTING THE BEST PICTURE OSCAR.**

DGA AWARD **90%**

CRITICS' CHOICE AWARD **70%**

SAG AWARD **60%**

PGA AWARD **60%**

GOLDEN GLOBE* **40%**

* INCLUDES BOTH BEST PICTURE AWARDS, FOR DRAMA AND COMEDY/MUSICAL.

AIM FOR GROWN-UPS, NOT KIDS

DURING THE PAST 15 YEARS, 95 PERCENT OF BEST PICTURE NOMINEES WERE RATED PG-13 OR R. YOU HAVE TO TRAVEL BACK TO 1968'S *OLIVER!* AND 1989'S *DRIVING MISS DAISY* TO FIND THE LAST G AND PG WINNERS, RESPECTIVELY. THAT COULD BE BAD NEWS FOR PG-RATED *HUGO*.

OSCAR'S LIVING LEGENDS

ALL FOUR OF THE ACTING WINNERS FROM 50 YEARS AGO—**SOPHIA LOREN**, **MAXIMILIAN SCHELL**, **RITA MORENO**, AND **GEORGE CHAKIRIS**— RECALL THE GOLDEN NIGHT THE ACADEMY CALLED OUT THEIR NAMES

by **Keith Staskiewicz**

Sophia Loren

BEST ACTRESS • **Two Women**

After playing a young mother in WWII Italy in Vittorio De Sica's *Two Women*, Sophia Loren became the first performer to be nominated and win for a foreign-language role. "I thought I was too young to play her because I was 25 years old and she had a daughter of 14," recalls Loren, now 77 and living in Geneva. "It was a big step in my career because, instead of doing little comedies here and there, it started to be serious. But I knew about World War II and misery and hunger and illnesses and tragedies, because I experienced them. Me and my family. We walked around like two *fous*, like two crazy women, my mother and I, just like we did in the movie."

Despite her unprecedented nomination, Loren opted not to attend the ceremony. (And while she left an empty seat again three years later when she was nominated for *Marriage Italian Style*, Loren made sure to pick up her 1991 Honorary Award in person.) "I didn't even think that I would win, it wasn't possible," she says. "I didn't come to the Oscar ceremony because I thought, 'If I win, I'm going to faint, so it would be better if I faint at home where nobody can see me than on the stage.'" Still, she sat at home with her husband, producer Carlo Ponti, in case the phone should ring with news. "When it was 6 o'clock in the morning in Italy, we said, 'Maybe the ceremony is over. I must have lost.' And then, about maybe a half hour later, the telephone rang and it was Cary Grant on the phone and he said to my husband, 'Sophia won.' And my husband didn't speak a word of English, so he said, '*Che cosa?* Sophia win? Sophia win!' And that's how I found out." Soon after, the Italian press was at her door. "So I said, 'Come up.' I was still in my nightgown," she says. "I didn't care at all. At 27, to win an Oscar, my God! Coming from Pozzuoli, Naples, I mean, can you imagine? It was a fairy tale."

Sophia Loren in *Two Women*

LOREN: MATT SAYLES/AP IMAGES; *TWO WOMEN*: EMBASSY/THE KOBAL COLLECTION; LOREN AND PONTI: GETTY IMAGES

Loren at dinner with her film-producer husband, Carlo Ponti, soon after winning the Best Actress Academy Award in 1962

(Clockwise from left) Rita Moreno and George Chakiris with their Academy Awards in 1962; Moreno in *West Side Story*; Moreno, Chakiris, and Natalie Wood in *West Side Story*; Chakiris with the movie's director-choreographer, Jerome Robbins

Rita Moreno

BEST SUPPORTING ACTRESS • **West Side Story**

Following her turn as headstrong Anita in Robert Wise and Jerome Robbins' film version of the hit Broadway musical *West Side Story*, Rita Moreno was working on a less prestigious production—"a crappy World War II movie called *Cry of Battle*"—in Manila, the Philippines, when she got word of her nomination. "I was playing yet another ethnic role, this time Sisa, a Filipina guerrilla girl," recalls Moreno, who recently turned 80. "I even had my Oscar gown made there by a designer in Manila. I was only in town for the awards ceremony, and I had to fly back—unhappily, I might add—the very next day."

Despite Moreno's stellar performance, Judy Garland was considered the favorite in her category for *Judgment at Nuremberg*. But the night of the ceremony, Garland elected to stay home, claiming her son had an earache. "Before I won, I was making up all sorts of sour-grapes speeches and practicing my loser's face," says Moreno. "I thought Judy Garland surely would get it. And then my name was called out. I really was dumbfounded, and when it came to a speech, I didn't practice anything. It probably would have been longer if I had." In fact, here's the full transcript of her flustered acceptance speech: "I can't believe it! Good Lord! I leave you with that." At the Governors Ball afterward, Moreno was too excited to eat her steak dinner. The next day, she hopped on a plane back to the Philippines, although not without her award. "They wanted to take it from me to engrave it," she remembers, "and I said, 'No, no, no, I'm taking it with me!' "

Moreno, who currently stars on the TV Land sitcom *Happily Divorced*, never earned another Oscar nomination, but she has collected plenty of other accolades over the years. "My Academy Award sits with all of my other awards in my living room," she says. "Actually, I'm an EGOT winner, so it has company. Although I had to get it replated a number of years later because the poor guy got a terrible case of acne."

> ***"Before I won, I was making up all sorts of sour-grapes speeches and practicing my loser's face. And then my name was called out."***
>
> —RITA MORENO

MORENO AND CHAKIRIS: PHOTOFEST; *WEST SIDE STORY*: EVERETT COLLECTION; MORENO: JIM SMEAL/BEIMAGES

George Chakiris

BEST SUPPORTING ACTOR • **West Side Story**

Before he won an Oscar for his role as Bernardo—the knife-fighting, pirouetting captain of the Sharks—George Chakiris acted in the London stage production of *West Side Story*. Coincidentally, the actor was back in England when he first heard of his nomination. "I was attending the Royal Film Performance of *West Side Story*," he says. "Queen Elizabeth II was there to watch our movie. I was at the small bar in the lobby when [*West Side Story* director] Robert Wise came over to me during intermission and whispered that he had gotten a call from L.A. and I was nominated. I took it all very quietly. I just listened to it, and then went in and watched the second half of the movie with the Queen."

Fifty years ago, Oscar nominations didn't lead to the PR whirlwind that they do today. "There wasn't that much campaigning," says Chakiris, now 79. "I had lunch with Louella Parsons once at the Brown Derby, but I didn't have a press agent, so nothing was organized for me. It's so different now. Heck, in 1962, we didn't even have merchandising. We probably could have made money with *West Side Story* wristbands, or Anita and Bernardo action figures."

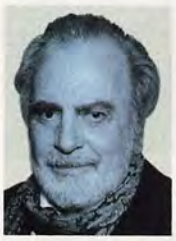
Those toys would have been sold separately, but the real Anita and Bernardo came to the Oscars as a pair. "Rita and I went together as each other's dates," says Chakiris. The two were seated side by side as their names were announced from the podium. "They called my name, and I've never been able to describe what that felt like. I just can't do it. You go back and do the pressroom, then you come back to take your seat. So I got back, and of course they call up Rita because she won. We were such good friends, and still are, so it was just wonderful to both win in one night."

MORENO, CHAKIRIS, AND WOOD: PHOTOFEST; CHAKIRIS AND ROBBINS: UNITED ARTISTS/PHOTOFEST; CHAKIRIS: TIBRINA HOBSON/GETTY IMAGES

(Clockwise) Maximilian Schell holds his Oscar in 1962; Schell with Richard Widmark in *Judgment at Nuremberg*; Chakiris, Greer Garson (accepting for Sophia Loren), Moreno, and Schell with their Oscars

Maximilian Schell

BEST ACTOR • **Judgment at Nuremberg**



The handsome, lantern-jawed Maximilian Schell was easily the least recognizable face amid a galaxy of Hollywood stars in 1961's *Judgment at Nuremberg*. Yet on Oscar night, the Austrian-born 31-year-old took home the film's sole acting prize. That's a big achievement for someone who had first stepped foot in the U.S. only four years earlier. As it happens, Schell was almost a no-show for his big moment. "It was snowing terribly in Europe and I missed my plane," recalls the actor, calling from his farm in Austria. "I had to take a different one that went via Toronto, and when we arrived in Toronto one hour late, I was sure I wouldn't make it. Indeed we missed most of the ceremony, but somehow we made it there 20 minutes before they called my name. It was quite a close call."

In the process, Schell beat out American heavyweights like *Judgment* costar Spencer Tracy and *The Hustler*'s Paul Newman. Schell's recognition came as a personal triumph for a man who hailed from a family of actors. "I remember exactly what I was thinking [when I won]," he says. "I thought: Now, in Europe, they won't call me the little brother of [popular actress] Maria Schell anymore. Of course, the next day I flew back to Frankfurt and there was a big headline in the newspaper, 'Little Brother of Maria Schell Wins the Oscar.' Fame is a strange thing."

Nowhere is fame stranger than in Hollywood. While a statuette can serve as a golden key to unlock movie opportunities, Schell still had to fight against typecasting. "For a while every Swiss, German, or Austrian character was being offered to me," he says. The actor turned down most of them, including the role of Captain von Trapp in *The Sound of Music*, although he adds that he regrets not accepting that one. He earned two more nominations for his work in 1975's *The Man in the Glass Booth* and 1977's *Julia*, but the first time has remained the charm. And that suits Schell just fine. "People are different to you when you win an Oscar," he says. "You're sort of a special guest. I like that, I must say. It's like the closest I'll ever come to being dubbed a lord." ■

> ***"People are different to you when you win an Oscar. It's like the closest I'll ever come to being dubbed a lord."***
>
> —MAXIMILIAN SCHELL

SCHELL IN 1962: EVERETT COLLECTION; *JUDGMENT AT NUREMBERG*, SCHELL: GETTY IMAGES (2); CHAKIRIS, GARSON, MORENO, AND SCHELL: PHOTOFEST

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OSCAR'S LIVING LEGENDS

Luise Rainer in 1936

the OLDEST OSCAR WINNER SPEAKS

LUISE RAINER WON THE FIRST OF HER TWO ACADEMY AWARDS 75 YEARS AGO. SHE KNEW GRETA GARBO, HENRY MILLER, AND ALBERT EINSTEIN. AND AT 102, SHE STILL GOES OUT TO THE MOVIES.

by **Rob Brunner**

LUISE RAINER is on the phone from London, politely but firmly declining to talk. It's two days after her 102nd birthday, and Rainer—the last remaining link to the glitz and glamour of prewar Hollywood—is as strong-willed as ever. "I cannot give you an interview over the telephone," says the actress, her distinctive German-hued voice somewhere between a purr and a croak. "I'm very sorry. I am 102 years old and I don't hear very well. I would love to do it, but I cannot. There is so much to say, I remember everything, but I do not want to give an interview that way."

Despite this unpromising beginning, Rainer eventually opens up...at least a little. After all, she has quite a story to tell. She was the first person to take home back-to-back Oscars, winning the Best Actress award for *The Great Ziegfeld* in 1937 and again in 1938 for her starring role in *The Good Earth* (beating Greta Garbo, among others). She quickly emerged as a rising MGM star, and at one point shared a dressing bungalow with Garbo, Joan Crawford, and Norma Shearer. She married famed playwright Clifford Odets, whom she'd met one night while hanging out with George Gershwin and Harold Arlen at the renowned L.A. eatery the Brown Derby. She befriended Albert Einstein and knew Henry Miller and Anaïs Nin. Then, after just three years in Hollywood, she walked away from the film business.

Born in Düsseldorf to a prominent silk-manufacturing family, Rainer found early fame as a stage actress in Vienna. In 1935, a scout for MGM brought her to L.A., where she made her Hollywood debut in the William Powell movie *Escapade*. A year later, she reteamed with Powell (along with Myrna Loy) for *Ziegfeld*, which features a famously emotional scene where Rainer reconnects with her ex-husband on the telephone.

(Clockwise) William Powell, Rainer, and director Robert Z. Leonard on the set of *The Great Ziegfeld*; Rainer at the 70th Academy Awards in 1998; Rainer with Best Actor Paul Muni and Best Director Frank Capra at the Academy Awards in 1937

She followed that hit with an adaptation of Pearl S. Buck's *The Good Earth*, a then-daring portrayal of Chinese peasants in which Rainer barely speaks.

The actress doesn't remember much about her two Oscar wins. "At the time that I received them, I did not really know their importance," she says. "I was just a few years in America. I only understood what Oscars meant much, much later. The ceremony was far less elaborate in my time than it is now." In fact, Rainer almost missed the 1938 event. As her daughter, Francesca Bowyer, relates, Rainer had "a terrible argument with Clifford Odets that night and was very upset." She initially wanted to skip the ceremony, but eventually she agreed to make an appearance. "She had nothing to wear, so she threw on this silk shift," says Bowyer. "Of course, my mother was always very elegant no matter what she did. You could put a potato sack on her and she looked elegant."

After *The Good Earth*, Rainer appeared in five more MGM films. But despite her twin Oscar wins, she wasn't offered the meaty roles she thought she deserved, and soon found herself at odds with the all-powerful MGM head Louis B. Mayer. Meanwhile, her relationship with Odets was crumbling. One day in 1938, Rainer walked into Mayer's office to ask for some time off. Mayer refused, pointing out that she was under contract for several more films. "She said, 'I need to leave. I need to find my soul,'" says Bowyer, relaying the story as her mother told it to her. "He replied, 'What do you need a soul for? You've got a director.'" Then Mayer laid it out for her. "He said, 'If you leave now, you will never work in this town again. We made you, we're gonna break you.' And she said, 'Mr. Mayer, God made me, and long after you're dead I will still be alive.' She walked out." At that moment, Rainer's life as a Hollywood star was basically over.

Rainer and Odets split in 1940 after only three years of marriage, and she later wed prominent publisher Robert Knittel (they were together until his death in 1989). She kept acting in theater and on TV, even appearing in a 1984 episode of *The Love Boat*. But she never recaptured her career's early magic. "I think that she was very unhappy that she let her profession slip through her fingers," says Bowyer. Rainer even told her daughter that she had been using one of her Oscars as a doorstop.

For the past 22 years, Rainer has lived in a large apartment on London's Eaton Square. Her Oscars now occupy a position of prominence on a bookshelf in her office. (The Academy agreed to replace the damaged door-stop statuette.) Though she can't hear very well and she's much less mobile since a fall six years ago, Rainer remains amazingly present. "She's very frail and yet very strong," says Bowyer, who lives in California but visited her mother in January. "She's like a hummingbird: frail, delicate, beautiful, but in constant mental movement. She's extremely aware."

Rainer still loves to take in London's cultural offerings, heading out to the theater, art museums, and, yes, movies—despite her hearing problems. "The last film I saw was a French film called *The Artist*," she says. For once, hearing wasn't an issue: The Oscar front-runner is nearly silent. "I thought it was most inventive. But I am not sure if I like it as much as many older films."

On her 102nd birthday, 10 or so people gathered in Rainer's apartment for champagne. Philip Treacy, the well-known hat designer and a longtime friend, says he found her as striking as ever. "She's still a movie star," he says. "She has the same poise, the same elegance, the same presence, the same way of talking. She can only be Luise Rainer—and she didn't disappoint." ■

RAINER IN 1936: PHOTOFEST; *THE GREAT ZIEGFELD*: JERRY TAVIN/EVERETT COLLECTION; RAINER IN 1998: STEVE GRANITZ/WIREIMAGE.COM; MUNI, RAINER, AND CAPRA: EVERETT COLLECTION

ENTERTAINMENT WEEKLY

2012 Oscar BALLOT

(From left) Asa Butterfield in *Hugo*, Melissa McCarthy in *Bridesmaids*, George Clooney in *The Descendants*, and Rooney Mara in *The Girl With the Dragon Tattoo*

PICTURE

- ○ The Artist
- ○ The Descendants
- ○ Extremely Loud & Incredibly Close
- ○ The Help
- ○ Hugo
- ○ Midnight in Paris
- ○ Moneyball
- ○ The Tree of Life
- ○ War Horse

ACTOR

- ○ Demián Bichir — A Better Life
- ○ George Clooney — The Descendants
- ○ Jean Dujardin — The Artist
- ○ Gary Oldman — Tinker, Tailor, Soldier, Spy
- ○ Brad Pitt — Moneyball

ACTRESS

- ○ Glenn Close — Albert Nobbs
- ○ Viola Davis — The Help
- ○ Rooney Mara — The Girl With the Dragon Tattoo
- ○ Meryl Streep — The Iron Lady
- ○ Michelle Williams — My Week With Marilyn

DIRECTOR

- ○ Michel Hazanavicius — The Artist
- ○ Alexander Payne — The Descendants
- ○ Martin Scorsese — Hugo
- ○ Woody Allen — Midnight in Paris
- ○ Terrence Malick — The Tree of Life

SUPPORTING ACTOR

- ○ Kenneth Branagh — My Week With Marilyn
- ○ Jonah Hill — Moneyball
- ○ Nick Nolte — Warrior
- ○ Christopher Plummer — Beginners
- ○ Max von Sydow — Extremely Loud & Incredibly Close

SUPPORTING ACTRESS

- ○ Bérénice Bejo — The Artist
- ○ Jessica Chastain — The Help
- ○ Melissa McCarthy — Bridesmaids
- ○ Janet McTeer — Albert Nobbs
- ○ Octavia Spencer — The Help

DOCUMENTARY FEATURE

- ○ Hell and Back Again
- ○ If a Tree Falls: A Story of the Earth Liberation Front
- ○ Paradise Lost 3: Purgatory
- ○ Pina
- ○ Undefeated

DOCUMENTARY SHORT

- ○ The Barber of Birmingham: Foot Soldier of the Civil Rights Movement
- ○ God Is the Bigger Elvis
- ○ Incident in New Baghdad
- ○ Saving Face
- ○ The Tsunami and the Cherry Blossom

FOREIGN LANGUAGE FILM

- ○ Bullhead — Belgium
- ○ Footnote — Israel
- ○ In Darkness — Poland
- ○ Monsieur Lazhar — Canada
- ○ A Separation — Iran

ANIMATED FEATURE

- ○ A Cat in Paris
- ○ Chico & Rita
- ○ Kung Fu Panda 2
- ○ Puss in Boots
- ○ Rango

CINEMATOGRAPHY

- ○ The Artist
- ○ The Girl With the Dragon Tattoo
- ○ Hugo
- ○ The Tree of Life
- ○ War Horse

MAKEUP

- ○ Albert Nobbs
- ○ Harry Potter and the Deathly Hallows—Part 2
- ○ The Iron Lady

ART DIRECTION

- ○ The Artist
- ○ Harry Potter and the Deathly Hallows—Part 2
- ○ Hugo
- ○ Midnight in Paris
- ○ War Horse

ORIGINAL SCREENPLAY

- ○ Michel Hazanavicius — The Artist
- ○ Annie Mumolo and Kristen Wiig — Bridesmaids
- ○ J.C. Chandor — Margin Call
- ○ Woody Allen — Midnight in Paris
- ○ Asghar Farhadi — A Separation

ADAPTED SCREENPLAY

- ○ Alexander Payne, Nat Faxon, and Jim Rash — The Descendants
- ○ John Logan — Hugo
- ○ George Clooney, Grant Heslov, and Beau Willimon — The Ides of March
- ○ Steven Zaillian and Aaron Sorkin; story by Stan Chervin — Moneyball
- ○ Bridget O'Connor and Peter Straughan — Tinker, Tailor, Soldier, Spy

ANIMATED SHORT FILM

- ○ Dimanche/Sunday
- ○ The Fantastic Flying Books of Mr. Morris Lessmore
- ○ La Luna
- ○ A Morning Stroll
- ○ Wild Life

LIVE ACTION SHORT FILM

- ○ Pentecost
- ○ Raju
- ○ The Shore
- ○ Time Freak
- ○ Tuba Atlantic

VISUAL EFFECTS

- ○ Harry Potter and the Deathly Hallows—Part 2
- ○ Hugo
- ○ Real Steel
- ○ Rise of the Planet of the Apes
- ○ Transformers: Dark of the Moon

Daniel Radcliffe in *Harry Potter and the Deathly Hallows—Part 2*

COSTUME DESIGN

- ○ Anonymous
- ○ The Artist
- ○ Hugo
- ○ Jane Eyre
- ○ W.E.

FILM EDITING

- ○ The Artist
- ○ The Descendants
- ○ The Girl With the Dragon Tattoo
- ○ Hugo
- ○ Moneyball

SOUND MIXING

- ○ The Girl With the Dragon Tattoo
- ○ Hugo
- ○ Moneyball
- ○ Transformers: Dark of the Moon
- ○ War Horse

SOUND EDITING

- ○ Drive
- ○ The Girl With the Dragon Tattoo
- ○ Hugo
- ○ Transformers: Dark of the Moon
- ○ War Horse

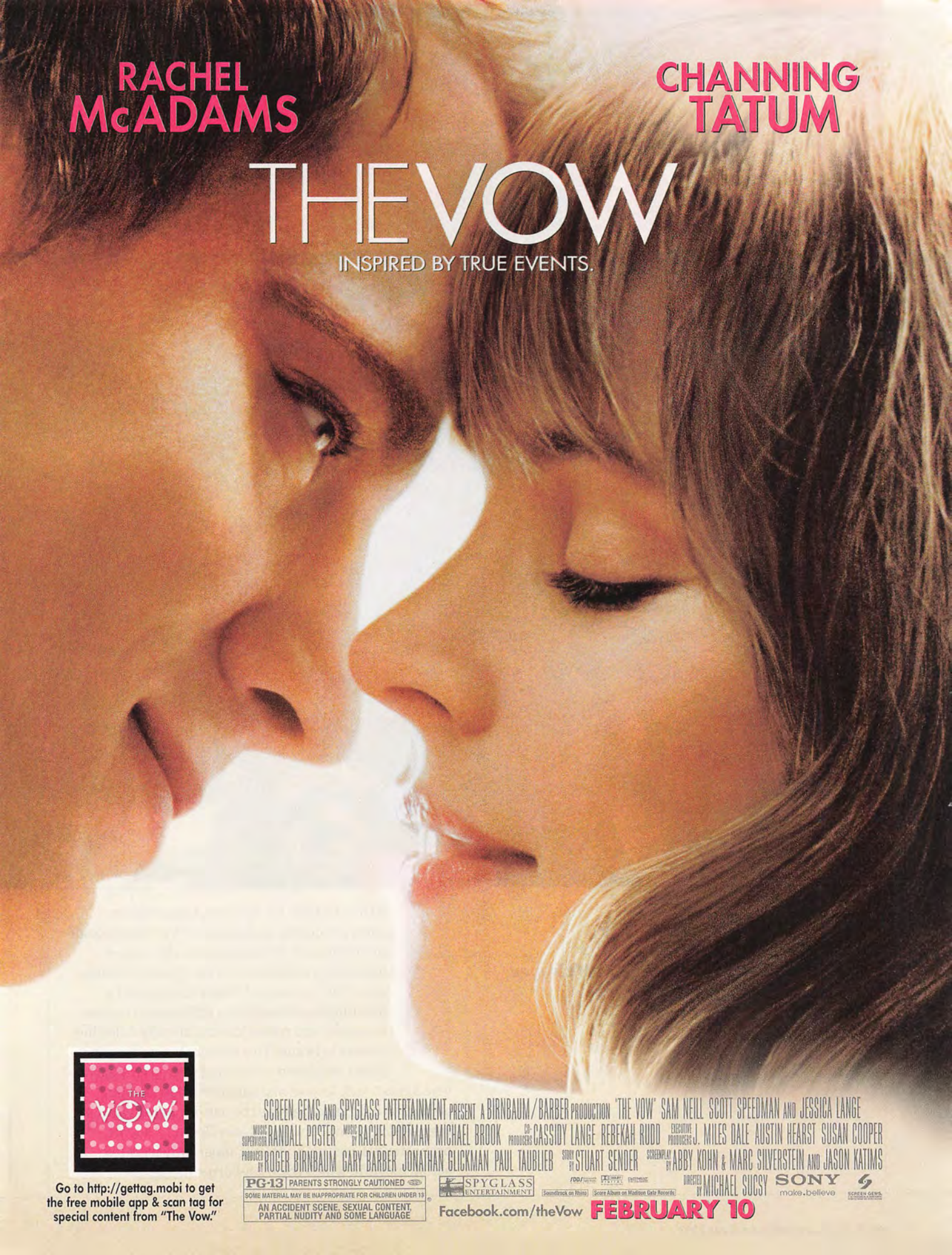
ORIGINAL SCORE

- ○ The Adventures of Tintin
- ○ The Artist
- ○ Hugo
- ○ Tinker, Tailor, Soldier, Spy
- ○ War Horse

ORIGINAL SONG

- ○ "Man or Muppet," music and lyrics by Bret McKenzie — The Muppets
- ○ "Real in Rio," music by Sergio Mendes and Carlinhos Brown, lyrics by Siedah Garrett — Rio

HUGO, HARRY POTTER AND THE DEATHLY HALLOWS—PART 2: JAAP BUITENDIJK (2); BRIDESMAIDS: SUZANNE HANOVER; THE GIRL WITH THE DRAGON TATTOO: BALDUR BRAGASON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FEBRUARY 10

Movies

Liam Neeson

The Grey

STARRING *Liam Neeson, Dermot Mulroney, Frank Grillo, James Badge Dale*
DIRECTED BY *Joe Carnahan*
R, 1 HR., 57 MINS.
By Lisa Schwarzbaum

THIS WINTER, IN *The Grey*, Liam Neeson plays a brooding sharpshooter who fights tough to save his ass from being eaten by wolves following a plane crash in the Alaskan wilderness. Last winter, in *Unknown*, he played a brooding biochemist who fights tough to save his sanity and retain his own identity following a coma in Berlin. Two winters before that, in *Taken*, he played a brooding retired CIA agent who fights tough to save his daughter following her abduction in France. You see the pattern here? Winter-release slot + travel budget + Liam Neeson = slightly preposterous, routinely violent, apparently lucrative action movie in which the Irish-born star signals

KIMBERLEY FRENCH

inner emotional conflict with his handsomely mashed boxer's face while settling outer physical conflict with his boxer's fists.

Once we accept, with some head-scratching, that this is the lowbrow route (to riches, presumably) chosen by a 59-year-old actor who once reached higher, playing Oskar Schindler and Alfred Kinsey, we are left only to compare these marketplace-driven projects for their entertainment value. And as Neeson No-Brainers go, this one, directed as if on a diet of testosterone injections and shots of absinthe by Neeson's *A-Team* helmer, Joe Carnahan, is a reasonably entertaining, loopy blend of brawny bonding and Samuel Beckett-approved rumination. The existential conundrum under discussion is, What does it take to fight another day with no hope of salvation? The theme is reinforced whenever *The Grey*'s spectral, CGI-created wolves come out, beaming their *Village of the Damned* eyes at an ever-dwindling huddle of Alaskan-oil-refinery workers who've survived the dramatic, *Lost*-worthy airplane crash. They might have been better off dying instantly.

Neeson plays a loner named Ottway, whose sharpshooting oil-field job was to protect the work site against wildlife attacks. Before the crash, he was suicidal, saved from self-destruction only by sun-dappled bedroomy memories of his loving wife. After the crash, Ottway is the one who rallies the living, sometimes just by growling at them with an Irish accent. He shares his survivalist skills with frightened, angry men including a Swaggering Blowhard Ex-Con (Frank Grillo), a Large Gentle Black Man (Nonso Anozie), and a Reasonable Guy Who Reads (Dermot Mulroney, almost unrecognizable behind bookworm eyeglasses). The starving, freezing men struggle through snowdrifts, fight wolves, and philosophize around campfires. There are eight, and then there are seven, and then there are fewer than that. Ottway suffers terribly—haven't you seen those facial lacerations on the posters? He can't go on. He sees another vision of his wife tangled in sexy bedsheets. He goes on. So, apparently, do these Liam Neeson action passion plays, as surely as a new year begins. **C+**

MORE ON EW.COM You can find reviews for *One for the Money* (Jan. 27), *Big Miracle*, *Chronicle*, and *The Woman in Black* (all Feb. 3) on EW.com.

MAN ON A LEDGE: MYLES ARONOWITZ; *HAYWIRE*: CLAUDETTE BARIUS

Elizabeth Banks and Sam Worthington

Man on a Ledge

STARRING *Sam Worthington, Elizabeth Banks, Jamie Bell*
DIRECTED BY *Asger Leth*
PG-13, 1 HR., 42 MINS.
By Keith Staskiewicz

For a film with such a straightforward title, *Man on a Ledge* turns out to be remarkably convoluted. Poised precipitously atop a high-concept premise, Sam Worthington is an escaped convict attempting to prove his innocence in the most elaborate way possible: He climbs out onto a hotel ledge and creates a suicide spectacle/diversion that allows his brother (Jamie Bell) to steal a diamond from an iniquitous real estate baron played with a perpetual scowl by Ed Harris. It's all ostensibly part of a master plan, as is his requesting Elizabeth Banks' beleaguered negotiator, but it feels as if the filmmakers have tried to stuff the plots of too many different movies into a single casing that's already overflowing with eye-rolling improbabilities. Despite the occasional dumb fun—especially with the heist portions—the leap of logic required to make it all work is enough to leave your brain pancaked on the sidewalk. **C**

Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	ROGER EBERT *Chicago Sun-Times*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	KARINA LONGWORTH *LA Weekly*	CLAUDIA PUIG *USA Today*	RENE RODRIGUEZ *The Miami Herald*	BETSY SHARKEY *Los Angeles Times*	ALYNDA WHEAT *People*	STEPHANIE ZACHAREK *Movieline.com*	ENTERTAINMENT WEEKLY	EW READERS'	CRITICS' AVERAGE
ALBERT NOBBS	B	—	B	B	C	C+	—	C	B+	C–	B–	B	B–
BEAUTY AND THE BEAST 3D	—	—	B	—	—	A	A	A–	A–	—	B+	A–	A–
CONTRABAND	B–	C–	—	B–	—	C	B–	C+	C	C	B	C+	C+
EXTREMELY LOUD &...	B	B–	A	C	D	B–	D	A–	A	D+	B–	B	B–
THE GIRL WITH THE...	B	B	B+	A	B	B+	A–	A–	A–	A–	A	A–	B+
↑ HAYWIRE	—	B	—	B+	B	B–	C+	C+	B	B+	B–	B–	B
THE IRON LADY	B–	B–	B	B–	C–	B–	C	B–	B+	C–	B	C+	B–
MISSION: IMPOSSIBLE...	B+	A–	—	B	—	A–	A–	B	B+	C	A	A–	B+
RED TAILS	—	C+	—	—	—	C+	C+	—	D+	C–	B–	B+	C
WAR HORSE	B	B+	B+	B	B–	B	A	C	B+	B+	A–	B+	B

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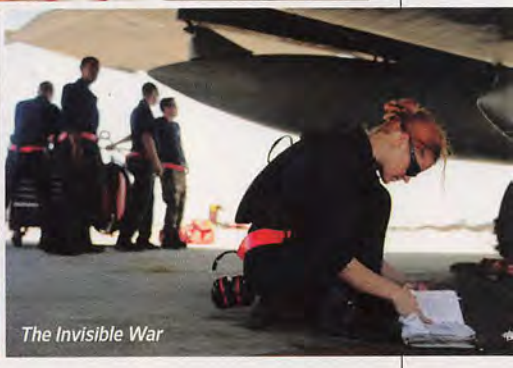
Robot & Frank

Liberal Arts


The Invisible War

Five Sundance Highs—And One Low

What cinematic goodies and duds did the 2012 Sundance Film Festival deliver? (The fest ran from Jan. 19 to 29 this year.) **OWEN GLEIBERMAN** weighs in on the first half of the proceedings.

→ **ARBITRAGE** Richard Gere has never been more likable or intensely alive as an actor than he is in Nicholas Jarecki's tasty financial thriller. He plays a silver fox of an investment titan who's trying to sell off his company (but is hiding a $400 million hole in its assets), and we're torn between wanting to see him get what he deserves and wanting to see him get away with it. The movie induces a stomach-churning high-finance vertigo.

→ **LIBERAL ARTS** Josh Radnor, who's like Paul Rudd's puppyish cousin, directs and stars in a sharply thoughtful comedy about a 35-year-old dude who returns to his Midwestern liberal-arts college and becomes involved with a 19-year-old sophomore. The movie deftly satirizes the brainy-boho romance of undergraduate life, and Elizabeth Olsen, as the precocious Zibby, proves she has star power to spare.

→ **WEST OF MEMPHIS** I went into this documentary about the West Memphis Three fearing it would be *Paradise Lost 4: Beating a Dead Horse*. But no. Produced by Peter Jackson and directed by Amy Berg, it exonerates Damien Echols, Jason Baldwin, and Jessie Misskelley Jr. by digging into the evidence in newly dogged detail, and by going after suspect Terry Hobbs with an intensity that casts a hypnotic dark spell. (Hobbs maintains his innocence.)

→ **BEASTS OF THE SOUTHERN WILD** A festival favorite, though not to me. It's an anthropological fairy tale set in the Mississippi Delta among a group of shack dwellers so poor and removed that it would be absurd to say they live on the wrong side of the tracks. (There would have to be tracks first.) Director Benh Zeitlin uses a cast of nonactors, yet he doesn't so much create scenes as hold his wavery camera in front of them and wait for something to happen, which it seldom does.

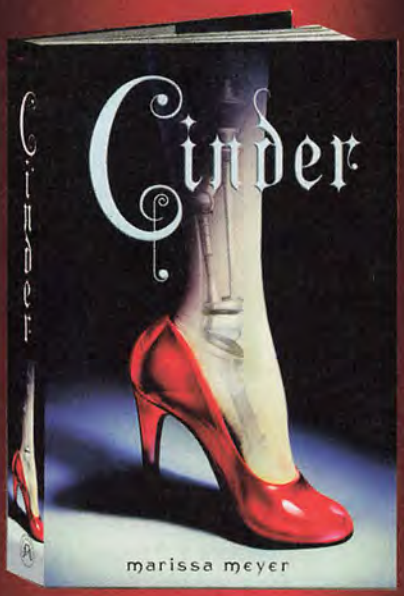
→ **ROBOT & FRANK** Sentimental high-concept fluff done with style. The movie is set in the near future, when a lonely, aging former cat burglar with Alzheimer's, played with gruff magic by Frank Langella, teams up with the domestic robot who's been hired to look after him. The droid, voiced by Peter Sarsgaard, is never too cuddly—he really *is* a machine—but the tiny beauty of the movie is that Langella becomes his friend only because neither of them can quite connect with anyone.

→ **THE INVISIBLE WAR** Kirby Dick's shocking and important documentary shines a spotlight on the incendiary issue of rape inside the U.S. military—an epidemic that's mostly been swept under the rug. The testimony of the victims, including a number of men, is powerful, but the film is most damning when it elaborates how our military codes of conduct have not just blamed the victims but excoriated them.

EW **MORE ON EW.COM** For more on Sundance 2012, including critic Lisa Schwarzbaum's take, go to EW.com

ARBITRAGE: MYLES ARONOWITZ; LIBERAL ARTS: KEVIN MOSS

The New York Times Bestseller



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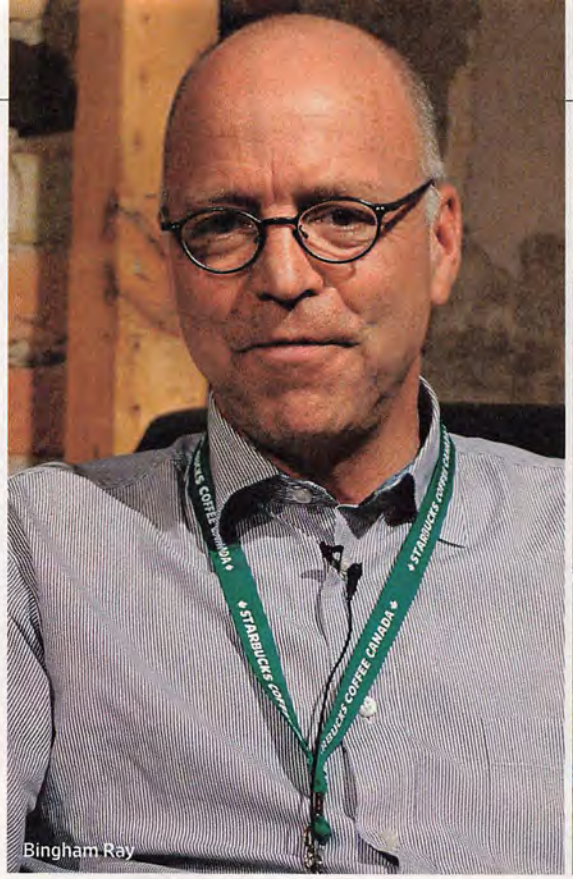

Legacy of an Indie Film Legend

Independent movies have lost a passionate and beloved champion in the late film exec Bingham Ray. A look at who he was—and what he stood for. —LISA SCHWARZBAUM

Bingham Ray was in Utah to attend the Sundance Film Festival in his role as executive director of the San Francisco Film Society when he suffered the strokes that led to his death on Jan. 23, 2012, at the age of 57. Ray had just taken the San Francisco job in November, but he'd been pursuing and promoting independent cinema for decades. He was an expansive, gregarious man—one so passionate and powerful that obituaries referred to him as a "beloved titan of the indie film world" and an "indie film god." (Ray also declared his independence with his fondness for wearing Bermuda shorts whenever possible.)

After early gigs booking movies into theaters in the 1980s, Ray, along with Jeff Lipsky, cofounded October Films in 1991, with Mike Leigh's soon-to-be award-winning *Life Is Sweet* as their auspicious first offering. And throughout the great flowering of commercial-grade American independent film culture in the 1990s, Ray was in the thick of what was good and interesting on screen. October gave the world *Breaking the Waves* by Lars von Trier, *Lost Highway* by David Lynch, Robert Duvall's *The Apostle*, and Thomas Vinterberg's *The Celebration*. Later, as president of United Artists, Ray backed Michael Moore's Oscar-winning documentary *Bowling for Columbine* and Terry George's drama about genocide, *Hotel Rwanda*. Peter Biskind, in his indispensable book *Down and Dirty Pictures*, notes that Ray "didn't have much in the way of a firewall between thought and speech." His transparency—and good taste—is what made the man a treasure.

RAY: ARTHUR MOLA/WIREIMAGE.COM; *HOTEL RWANDA*: BLID ALSBIRK; *BOWLING FOR COLUMBINE*: UNITED ARTISTS/EVERETT COLLECTION

Albatross

Jessica Brown Findlay, Felicity Jones, Julia Ormond, Sebastian Koch

NOT RATED, 1 HR., 30 MINS.

All the requisite quirky shenanigans occur when a troubled teen (Jessica Brown Findlay) starts working at a British seaside inn run by an author (Sebastian Koch), his brittle wife (Julia Ormond), and their bookish daughter (Felicity Jones). Trite lessons are learned. Plotlines play out in familiar arcs. A few blips of sex and drug use aim to make the movie feel more grown-up. Instead, they make it off-limits to the only age group likely to find any charm in its smug Britcom cutesiness. *(Available on VOD)* **C–** *—Adam Markovitz*

Crazy Horse

NOT RATED, 2 HRS., 14 MINS.

At the upscale Parisian nudie cabaret Crazy Horse, beautiful, spry, nearly bare-naked ladies perform erotic dances of preposterously Gallic *ooh-là-là* proportions for the pleasure of Champagne-sipping tourists. Completing his wonderful French cultural trilogy that also includes portraits of the Comédie-Française and the Paris Opera Ballet, indefatigable documentarian Frederick Wiseman freely, unobtrusively prowls the joint to create a movie that respects the serious work involved in simulating the sensations of pleasure. **A–** *—Lisa Schwarzbaum*

Underworld Awakening

Kate Beckinsale, Stephen Rea

R, 1 HR., 29 MINS.

Kate Beckinsale still looks supernaturally good in a patent-leather catsuit in the fourth *Underworld* chapter, shot in 3-D but one-dimensional in every other sense. The movie is set amid a battle between humankind, drop-undead-gorgeous vampires, and feral werewolves. Why are they fighting again? Never you mind. Just sit tight till the next action sequence (it won't be long), and get ready to laugh—with equal parts scorn and fanboy joy—as Beckinsale strikes another Rodinesque pose under a slo-mo shower of inhuman innards. **B–** *—Adam Markovitz*

Declaration of War

Valérie Donzelli, Jérémie Elkaïm

NOT RATED, 1 HR., 40 MINS.

Valérie Donzelli directs and stars in an unexpectedly upbeat autobiographical drama made with French New Wave pizzazz about a young boy with brain cancer and the parents who pull together to fight for him. Donzelli knows her stuff: She's the real mother, and Jérémie Elkaïm is the boy's real father (and Donzelli's co-writer). An adventurous song selection and stylish narrative techniques put a strangely romantic face on a harrowing story that's a parental nightmare. Adding to the romance: Donzelli and Elkaïm are madly attractive. **B** *—Lisa Schwarzbaum*

James D'Arcy and Andrea Riseborough; (inset) director Madonna

W.E.

STARRING

Abbie Cornish, Andrea Riseborough

DIRECTED BY *Madonna*

R, 1 HR., 59 MINS.

By Lisa Schwarzbaum

The movie is a folly, a desultory vanity project for its director and co-writer. But for those very reasons, *W.E.*, by world-renowned personage and lesser-known filmmaker Madonna, is not without twisted interest. The title's initials refer to American-born Wallis Simpson and her royal husband, Edward, a man who was groomed to be king of England but abdicated the throne, frittering away the rest of his silly life with his missus as the Duke and Duchess of Windsor. As Madonna herself has explained, she developed a sympathetic identification with Wallis—not typically a recipient of sympathy—while living in England as the American wife of British director Guy Ritchie and trying to fit in, just like Wallis. From there springs this mad, feverish endeavor, a story-within-a-story about a Manhattan woman (Abbie Cornish) who, abused by her husband in an unhappy marriage, subsumes her misery in an obsession with the tribulations of Wallis (*Made in Dagenham*'s Andrea Riseborough, stealing the picture with class) and her no-longer-kingly spouse (James D'Arcy).

Anyhow, who is she kidding? In the end, Madonna clearly made this movie for the fun of filling the screen with fantastic fashions and unaffordable home-decorating finds. Every shoe, dress, silk undergarment, and silver sugar bowl is suitable for editorial consideration in the chicest style magazines. Therefore, the curious would do well to watch *W.E.* as if flipping through a stack of glossy mags with a pal, oohing and aahing about *stuff* without caring a fiddle-dee-dee about substance. **C–**

ALBATROSS: LIAM DANIEL; CRAZY HORSE: ANTOINE POUPEL; UNDERWORLD AWAKENING: JOE LEDERER; W.E.: ANTHONY SOUZA (2)

Love (or Other Stuff) Will Tear Them Apart

Ever notice how some obstacle or another always seems to get in the way of eternal love? Here's a look at a few favorite onscreen couples, ranked by how big a challenge they face. Happy Valentine's Day! —JOSH ROTTENBERG

IMPOSSIBLE TO OVERCOME

GHOST 1990
Couple Sam, a banker, and Molly, a potter
Obstacle He's dead! After being killed by a gunman, Sam becomes a ghost who can only communicate with Molly via a medium.

LARS AND THE REAL GIRL 2007
Couple Lars, a good-natured social misfit, and Bianca, his "girlfriend" from "Brazil"
Obstacle Despite Lars' delusions otherwise, Bianca is, in fact, an anatomically correct sex doll.

THE FLY 1986
Couple Seth, an eccentric scientist, and Veronica, a journalist
Obstacle An experiment gone awry turns Seth into a human fly.

THE CURIOUS CASE OF BENJAMIN BUTTON 2008
Couple Benjamin and Daisy
Obstacle He's too young-old! For mysterious reasons, Benjamin goes through the aging process in reverse.

BROKEBACK MOUNTAIN 2005
Couple Wyoming cowboys Jack and Ennis
Obstacle The homophobic constraints of 1960s society prevent them from being able to love each other openly and force them to live a lie.

GUESS WHO'S COMING TO DINNER 1967
Couple Joanna and John
Obstacle John's black and Joanna's white at a time when interracial marriage is still illegal in many states.

THE TIME TRAVELER'S WIFE 2009
Couple Henry, a librarian, and Clare, an artist
Obstacle A genetic disorder causes Henry to jump randomly through time, making him the worst absentee husband ever.

ROMEO AND JULIET 1968
Couple Two lovesick teenage kids in 16th-century Verona, Italy
Obstacle What's in a name? When the names are Montague and Capulet, a lot.

TITANIC 1997
Couple Rose and Jack, who fall in love on the *Titanic*
Obstacle Jack is poor and Rose is wealthy and engaged to a sociopath with a gun. Oh, and the boat sinks.

BONNIE AND CLYDE 1967
Couple Bank robbers Bonnie Parker and Clyde Barrow
Obstacle Being on the run from the law—plus Clyde's impotence—puts a damper on romance.

LEAVING LAS VEGAS 1995
Couple Ben, a screenwriter, and Sera, a prostitute
Obstacle Ben is bent on drinking himself to death, and being in Vegas isn't helping matters.

CASABLANCA 1942
Couple Nightclub owner Rick and his fugitive former flame Ilsa
Obstacle World War II keeps the star-crossed lovers apart. On the upside, they'll always have Paris.

WITNESS 1985
Couple John Book, a policeman, and Rachel, an Amish woman
Obstacle He's a hard-bitten big-city cop. She rides around in a horse and buggy.

LIKE CRAZY 2011
Couple Jacob and Anna, two adorable college students
Obstacle He's American and she's English. Visa problems ensue.

GOING THE DISTANCE 2010
Couple Erin and Garrett, lovebirds who meet cute in New York
Obstacle They live on different coasts. Well, boo-hoo! Suck it up and rent a U-Haul.

GET OVER IT!

GHOST: GLOBE PHOTOS; LARS AND THE REAL GIRL: GEORGE KRAYCHYK; THE CURIOUS CASE OF BENJAMIN BUTTON: MERRICK MORTON; BROKEBACK MOUNTAIN: KIMBERLY FRENCH (2); GUESS WHO'S COMING TO DINNER, ROMEO AND JULIET, BONNIE AND CLYDE: EVERETT COLLECTION (3); TITANIC: MERIE W. WALLACE; LIKE CRAZY: FRED HAYES; GOING THE DISTANCE: JESSICA MIGLIO

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Jane Goldman

Red-Hot Screenwriter

Jane Goldman's credits include *Kick-Ass* and *X-Men: First Class*. The British scribe's latest is *The Woman in Black*, a horror movie with the former Harry Potter. —CLARK COLLIS

Some kids celebrate their 10th birthday by watching a Disney movie. British screenwriter Jane Goldman spent hers watching David Lynch's deranged 1977 cult classic *Eraserhead*. "I always was passionate about science fiction and horror, and my parents enjoyed that as well," says Goldman, 41. "There's video footage of my 10th birthday where I'm wearing, like, a little pink T-shirt. Then my dad comes in brandishing a copy of *Eraserhead* going, 'Look what we've got for tonight!' "

Those childhood tastes have served Goldman well. Over the past few years, the fire-engine-red-haired London-based writer has become one of Hollywood's most sought-after scribes—and the queen of geek-friendly movies. With director Matthew Vaughn, she penned 2010's *Kick-Ass* and last year's *X-Men: First Class*. Now she's written the screenplay for *The Woman in Black*, a supernatural horror movie starring Daniel Radcliffe that opens Feb. 3 (see sidebar).

Goldman first achieved geek nirvana in 1998, when she and her husband, British TV presenter Jonathan Ross, were featured as characters in a short story penned by comics legend—and family friend—Neil Gaiman. It was Gaiman who suggested Vaughn hire her to help him adapt Gaiman's own novel *Stardust*, even though she had no experience writing for the big screen. (Goldman worked as a tabloid journalist in her youth and published a novel, *Dreamworld*, in 2000.) *Stardust* fizzled at the box office, but the Vaughn-Goldman partnership was sealed. Now, thanks to the $146 million-grossing *X-Men: First Class*, Goldman is a rare female member of the almost entirely male club of superhero-film makers. "The only moment I become aware of being the only woman in a meeting is when actresses are being discussed," she says. "If someone's critical of how a woman looks, they turn to me and apologize."

Vaughn and Goldman may reteam on another X-Men movie, but at the moment Goldman's busy adapting the YA horror novel *Miss Peregrine's Home for Peculiar Children*, a project Tim Burton is circling. Despite being increasingly in demand in Hollywood, she has no plans to give up London for L.A.—even if the eight-hour time difference wreaks havoc on her cocktail-hour schedule. "I can't have my evening Bloody Mary if I've got a conference call," she says. "But it's good for the liver." ■

Fairies, Superheroes, Nazis, and Ghosts

Jane Goldman's filmography favors the fantastical—with one notable exception. —CLARK COLLIS

STARDUST (2007)
Goldman and writer-director Matthew Vaughn's fairy fantasy extravaganza starring Claire Danes and Michelle Pfeiffer underwhelmed at the box office.

KICK-ASS (2010)
Goldman and Vaughn cranked up the mayhem for their controversial kid-superhero movie. "It's appropriate viewing for adults," says Goldman. "It was *never* intended for children."

THE DEBT (2011)
This well-reviewed thriller about Mossad agents is the rare non-genre entry on Goldman's résumé. She co-wrote it with Vaughn and Peter Straughan (*Tinker, Tailor, Soldier, Spy*).

X-MEN: FIRST CLASS (2011)
Goldman says she and Vaughn enjoyed a "huge amount of freedom" on the reboot. And she'd happily return for a Vaughn-directed sequel: "I'm *there*."

THE WOMAN IN BLACK (2012)
"I wanted to write something that was intelligent and had an emotional core, but was as scary as possible," says Goldman of the Radcliffe-starring spookfest.

GOLDMAN: MATT BARON/BEIMAGES; *STARDUST*: DAVID JAMES; *KICK-ASS*: DAN SMITH; *THE DEBT*: LAURIE SPARHAM; *X-MEN: FIRST CLASS*: FRANK MASI; *THE WOMAN IN BLACK*: NICK WALL

RICHARD GERE TOPHER GRACE STEPHEN MOYER AND MARTIN SHEEN

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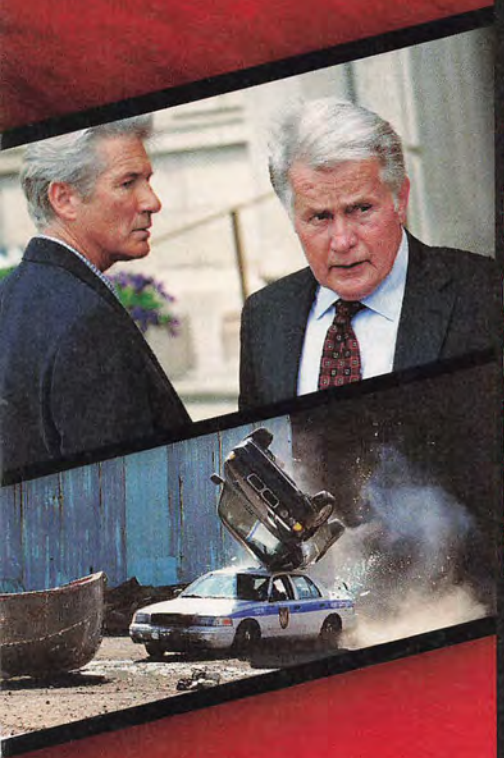

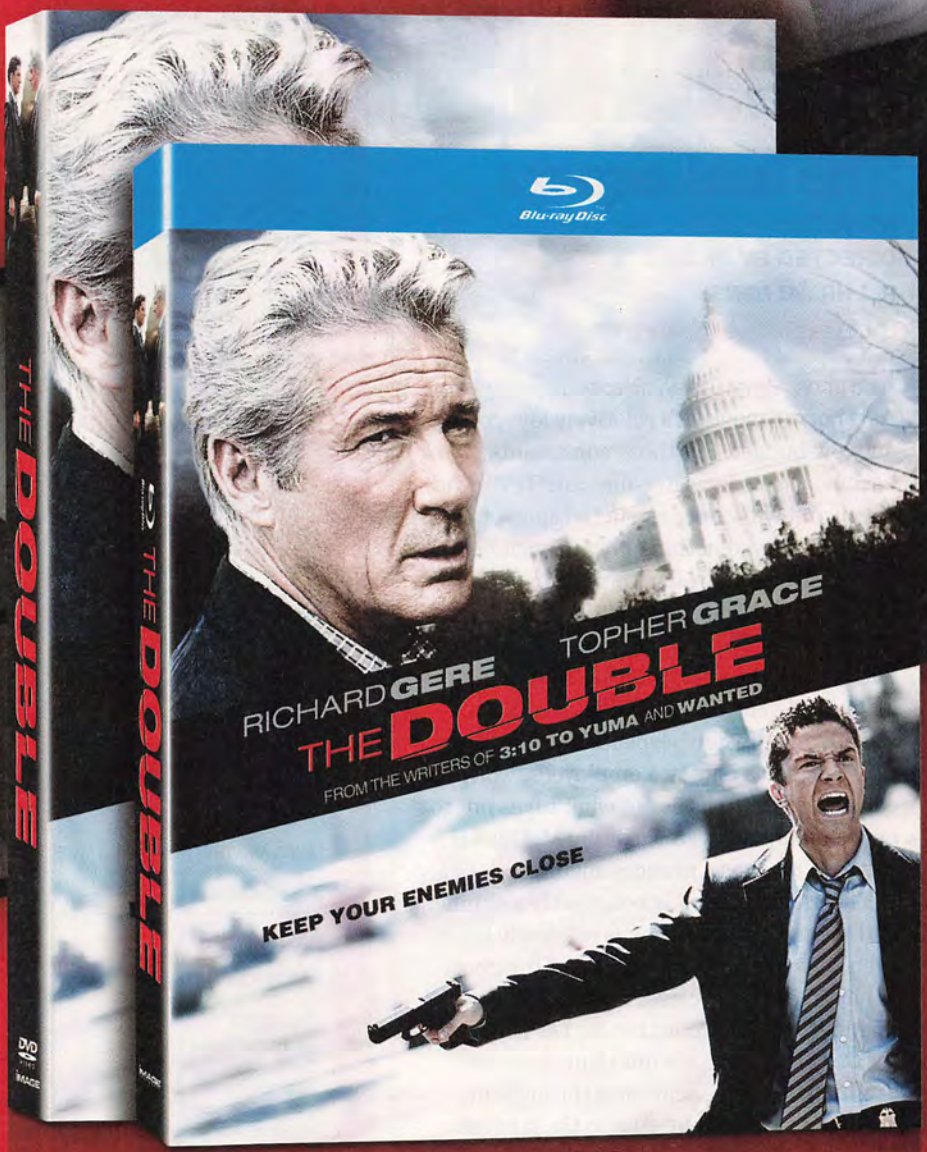

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Sara Paxton and Pat Healy

The Innkeepers

STARRING *Sara Paxton, Kelly McGillis*
DIRECTED BY *Ti West*
R, 1 HR., 41 MINS.

By Lisa Schwarzbaum

As a ghost story, *The Innkeepers* is pretty tame. As a horror movie, it's relatively low-gore—and low-budget. But those constraints become assets in writer-director Ti West's warm and witty deconstructed spook tale. West, a thirtysomething horror aficionado who previously toyed with the fate of an unlucky babysitter in his highly satisfying 2009 thriller *The House of the Devil*, now fiddles with the spectral malaise that infects a hundred-year-old inn. Wide-eyed Sara Paxton and hipster-bespectacled Pat Healy play the joint's only two employees, working each other into a lather of what turns out to be well-founded hysteria. Kelly McGillis is a surprise treat as a grouchy medium.

The movie's payoff is not exactly a stunner, and the narrative tension is relatively loose, even with the first appearance of the ghost of honor. (With its clever riff on 1980s movie-making and wardrobe trends, *The House of the Devil* has more oomph.) But there are bright visual jokes scattered throughout, and smart little shout-outs to the familiar language of genre. Best of all, the filmmaker takes his unlucky couple of innkeepers seriously: He gives them living, breathing personalities, independent of their relationship with the house ghoul. **B+**

The Chart

BOX OFFICE

1 Underworld Awakening

Thanks to the return of star Kate Beckinsale, the fourth installment of the vampires-vs.-werewolves franchise scored a $25.3 million debut, pushing Beckinsale's other current release, *Contraband*, down to third place.

THE TOP 20

		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER-SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	**UNDERWORLD AWAKENING**	$25.3	3,078	$8,222	—	1	$25.3
2	**RED TAILS** Fox's $58 million George Lucas-produced tale about WWII's African-American Tuskegee Airmen took off with $6 million on Friday and then increased by a whopping 44 percent on Saturday, a likely indicator of box office endurance.	$18.8	2,512	$7,477	—	1	$18.8
3	**CONTRABAND**	$12.0	2,870	$4,195	-51	3	$45.9
4	**EXTREMELY LOUD & INCREDIBLY...**	$10.0	2,630	$3,820	+10,935	5	$10.7
5	**BEAUTY AND THE BEAST 3D**	$8.8	2,625	$3,345	-51	2	$33.6
6	**HAYWIRE** Steven Soderbergh's action film, which stars Channing Tatum and former MMA fighter Gina Carano, lacked box office punch. Audiences were tougher on the film than critics, giving it a D+ CinemaScore grade.	$8.4	2,439	$3,454	—	1	$8.4
7	**JOYFUL NOISE**	$5.9	2,735	$2,164	-47	2	$21.7
8	**MISSION: IMPOSSIBLE—GHOST...**	$5.6	2,519	$2,205	-52	6	$197.4
9	**SHERLOCK HOLMES: A GAME OF...**	$4.5	2,485	$1,817	-47	6	$178.3
10	**THE IRON LADY**	$3.7	1,076	$3,424	-32	4	$12.6
11	**THE GIRL WITH THE DRAGON...**	$3.5	1,907	$1,850	-47	5	$94.6
12	**WAR HORSE**	$3.2	2,525	$1,248	-47	5	$72.3
13	**ALVIN AND THE CHIPMUNKS...**	$3.1	2,070	$1,486	-48	6	$124.7
14	**WE BOUGHT A ZOO**	$2.8	2,065	$1,348	-50	5	$69.6
15	**THE DEVIL INSIDE**	$2.7	2,207	$1,209	-67	3	$51.3
16	**THE DESCENDANTS**	$2.4	560	$4,236	+13	10	$51.3
17	**THE ARTIST** Weinstein tripled *The Artist*'s theater count following its Best Picture win at the Golden Globes, but its subsequent $2.4 million weekend was underwhelming.	$2.4	662	$3,583	+99	9	$12.1
18	**THE ADVENTURES OF TINTIN**	$2.2	1,340	$1,656	-45	5	$72.3
19	**TINKER, TAILOR, SOLDIER, SPY**	$1.8	731	$2,412	-45	7	$18.3
20	**HUGO**	$0.9	650	$1,442	-10	9	$55.9

SOURCE: Rentrak Corporation; weekend of Jan. 20–22, 2012 *Weekend-gross and gross-to-date figures in millions †Includes some multiscreen theaters and prints shipped as well as individual screens

UNDERWORLD AWAKENING: JOE LEDERER

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DVD&Downloads

What movies to own, rent, and stream this week **BY CHRIS NASHAWATY**

Drive

The Blues Brothers

Ronin

7 Awesome Car-Chase Movies

Ryan Gosling's *Drive* (now on DVD) makes us want to gas up on other films with exhilarating rubber-on-road action

→ **DRIVE** (2011, R) What dark secrets fuel Ryan Gosling's cooler-than-cool getaway man? This spare and stylish homage to the macho early films of Michael Mann never says. Not that it matters, because whenever he's behind the wheel, chewing on a toothpick, *Drive* is a brooding, pedal-to-the-metal blast. **A-**

→ **RONIN** (1998, R) John Frankenheimer knew his way around a car chase. This late-career crime thriller about a Robert De Niro-led band of mercenaries burning rubber on the snaky roads of the Côte d'Azur is loaded with doozies. **B**

→ **TO LIVE AND DIE IN L.A.** (1985, R) If you can get past the dated Wang Chung score, William Friedkin's dizzying return to his *French Connection* roots packs some serious wrong-side-of-the-road mayhem...and one of William Petersen's best pre-*CSI* roles. **B**

→ **THE BLUES BROTHERS** (1980, R) Buried beneath John Belushi and Dan Aykroyd's ex-con comedy lie some of the most death-defying demolition-derby stunts ever choreographed. And why not? They're on a mission from God, after all. **B**

→ **THE SEVEN-UPS** (1973, PG) Before he tangled with a great white, Roy Scheider hightailed it in this underrated undercover-cop flick featuring a chase that's a symphony of smashing fenders and screeching tires. **B**

→ **THE FRENCH CONNECTION** (1971, R) Obvious? You bet. But no summary of the genre would be complete without Gene Hackman's white-knuckle smashterpiece. Look out for the lady with the stroller, Popeye! **A**

→ **BULLITT** (1968, PG) It's simple math: Steve McQueen plus a V8 Mustang plus the hilly streets of San Francisco equals 10 of the most heart-pounding minutes in movie history. Buckle up! **A-**

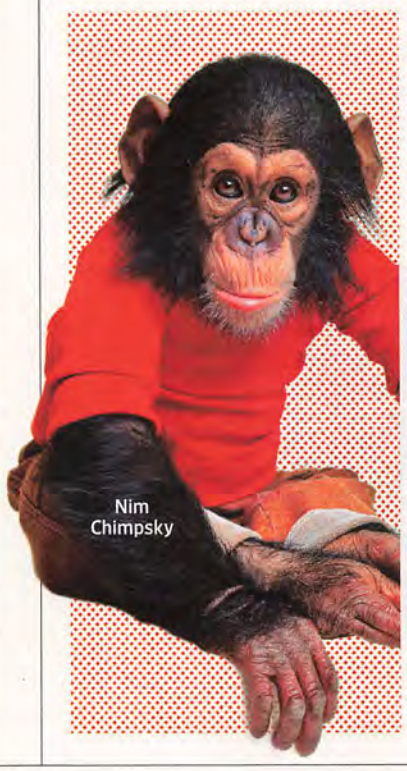
DRIVE: RICHARD FOREMAN; *THE BLUES BROTHERS*: UNIVERSAL/KOBAL COLLECTION; *RONIN*: PATRICK CAMBOULIVE/UNITED ARTISTS/KOBAL COLLECTION

Kurt Russell in 1982's *The Thing*; (inset) Mary Elizabeth Winstead in the 2011 prequel

Skip the New *Thing*, Embrace the Old *Thing*

Last year's *The Thing* can't hold a candle to the 1982 classic

A little piece of me died when I first heard about the new prequel to John Carpenter's **The Thing** (1982, R, 1 hr., 49 mins.). How could anyone mess with the memory of Kurt Russell's bearded badass R.J. MacReady and his ragtag posse of paranoid South Pole scientists? Redoing *Footloose* or *The Karate Kid* is one thing, but to this sci-fi nerd of a certain age, the *Thing* reboot felt personal. I'll admit that the new *Thing* (2011, R, 1 hr., 43 mins.) isn't terrible, just unnecessary. You're better off turning down the lights and rewatching Carpenter's subzero chiller, which, for my money, remains the best sci-fi/horror hybrid of all time. Why? For starters, it has Russell at his gruff tough-guy peak. If anyone's gonna sniff out which team member is an alien (and then torch said alien with a flamethrower), it's MacReady. Second, it's got an excellent cast of I-know-that-guy supporting actors, like Wilford Brimley as a stir-crazy crackpot and *L.A. Law*'s Richard Dysart, who gets his arms turned into bloody stubs in one of the film's better shocks. Last but not least, there's Rob Bottin's gooey, old-school F/X. Do they look dated in our CGI era? A bit. But I'll always get a giddy, kidlike kick watching things go splat and knowing it wasn't done with the help of a hard drive. **A**



Nim Chimpsky

WHAT WE LEARNED

Chimps Are People Too

In the tragic doc *Project Nim* (2011, PG-13, 1 hr., 33 mins.), we discover the perils of a 1970s experiment to teach an ape how to be more human

1 BEHAVIORISTS LOVE A GOOD PUN. At birth, the chimpanzee star of the film was named Nim Chimpsky, a jab at linguist-philosopher Noam Chomsky.

2 A WOMAN CAN BREAST-FEED A CHIMP. One of Nim's human caretakers admits that she nursed the newborn animal for months. "It was the '70s," her daughter says as explanation.

3 CHIMPS MONKEY AROUND. Some primates go for harder stuff than breast milk. Thanks to his hippie handlers, Nim developed a weakness for beer and wacky tobacky.

4 UNLIKE SOME HUMANS, CHIMPS CAN ADMIT WHEN THEY'RE WRONG. After brutally and bloodily attacking one of his minders, Nim used sign language to say, "I'm sorry."

ALSO AVAILABLE

→ **DREAM HOUSE** (2011, PG-13) **Daniel Craig, Rachel Weisz** A suburban fright flick that's more confounding than scary. The biggest mystery: What are two actors this good doing in a film this bland? *(Also on iTunes)* **C-**

A VERY HAROLD & KUMAR CHRISTMAS (2011, R) **John Cho, Kal Penn** Our favorite doobie brothers (sorry, Michael McDonald) get stoned out of their gourds for the holidays. With Neil Patrick Harris. *(Also on iTunes)* **A**

IN TIME (2011, PG-13) **Justin Timberlake, Amanda Seyfried** J.T. is living on borrowed time in this so-so sci-fi thriller about buying rollover minutes to postpone one's death date. *(Also on iTunes)* **C+**

LICENSE TO DRIVE (1988, PG-13) **Corey Feldman, Corey Haim** The Coreys are at the peak of their powers, such as they were, in this laffer about a failed driving test and a date with a knockout played by Heather Graham. *(On Amazon Instant Video)* **B**

TO KILL A MOCKINGBIRD (1962, Not Rated) **Gregory Peck** Robert Mulligan's classic Hollywood courtroom drama adapted from Harper Lee's Pulitzer-winning novel about race and prejudice in the South gets a deluxe 50th-anniversary Blu-ray collector's edition. Not to be missed. **A**

COMING SOON

→ **THE RUM DIARY** (2011, R) **Johnny Depp, Amber Heard** Depp courts chaos in the tropics as an expat journalist. Based on a Hunter S. Thompson novel. **C 2/14**

TAKE SHELTER (2011, R) **Michael Shannon, Jessica Chastain** A harrowing, white-knuckle drama about a man haunted by apocalyptic visions. Shannon is, as always, superb. **A- 2/14**

Most grades are from EW's reviews of the original theatrical release

THE THING (1982): UNIVERSAL PICTURES/PHOTOFEST; THE THING (2011): KERRY HAYES; PROJECT NIM: HARRY BENSON; DREAM HOUSE: GEORGE KRAYCHYK; THE RUM DIARY: PETER MOUNTAIN

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TV

Megan Hilty

WILL HART/NBC

Smash

Debuts Feb. 6, 10 p.m.

NBC

By Ken Tucker

A *GLEE* FOR grown-ups, *Smash* is an admirable risk for a network television series. Given that the size of the Broadway audience couldn't keep *Work It* on the air, the notion of a weekly show chronicling the behind-the-scenes creation of a Great White Way musical about Marilyn Monroe is gutsy.

Smash benefits mightily from the presence of Debra Messing as Julia, half of the songwriting team (along with Christian Borle's Tom) that is the series' key duo. Messing is funny and charming; her tempo here is dialed back from her *Will & Grace* days. The other significant pair is Katharine McPhee (*American Idol*) and Megan Hilty (*9 to 5: The Musical*) as the actresses competing for the role of Marilyn. Hilty, a curvy, energetic bombshell, is so obviously superior to the blank-eyed, wan McPhee as both a performer and an embodiment of Monroe that the show's search for a star already feels strained.

The show wants to make viewers feel like theater insiders. Its difficult task is to stuff the series with knowing references to actual Broadway stars, shows, and slang without baffling people who don't read *Playbill*. From the pilot, you'd think *New York Post* theater columnist Michael Riedel is a make-or-break deity—but that's presuming you're even interested in knowing who Riedel is, something I'm not sure America is a-Googlin' to find out. That's a problem for *Smash*: its awkward mix of the slightly arcane and the too familiar.

As an example of the latter, the constant psychoanalyzing of Monroe by everyone from the songwriters to McPhee's boyfriend ("Marilyn wasn't about the sex, she was all

Anjelica Huston and Michael Cristofer

about love") is trite. And *Smash* has a big plot implausibility: the notion that Broadway pros like Julia and Tom would allow their new assistant (Jaime Cepero) to believe he came up with the Monroe-musical idea. Hello, lawsuit! All that said, *Smash* is often enjoyable. Besides Messing, Anjelica Huston is terrific as a feisty producer going through a hostile divorce from a husband played by Michael Cristofer (himself a Pulitzer-winning playwright). And *Smash* has a lot of major talent behind the scenes: One of its executive producers is Steven Spielberg; the brisk pilot was directed by Michael Mayer, a Tony award winner for *Spring Awakening*; and some snappy original music is provided by Marc Shaiman and Scott Wittman, who teamed on Broadway's *Hairspray*.

There's no point in second-guessing a TV audience that's made *Once Upon a Time*, with a premise I thought was both obvious and problematic, a ratings hit. So I'll just hope for *Smash* to be successful enough, if not a smash, to see its Monroe show-within-the-show make it to opening night. **B+**

BURNING QUESTIONS

Puppy Bowl: The Inside Poop

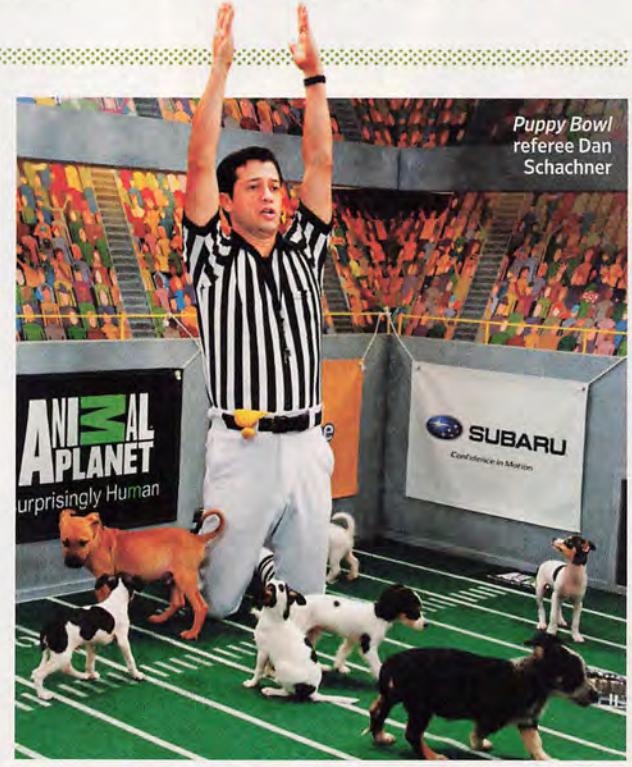
What's the cuddliest counterprogramming on Super Bowl Sunday? If you say *Puppy Bowl* (Animal Planet, Feb. 5, 3 p.m. ET), you're barking up the right tree. We asked *Puppy Bowl VIII* exec producer Melinda Toporoff for scoop on the big game. —DAN SNIERSON

How are the pups chosen?
A casting call goes out to shelters and rescue groups nationwide, and from the 118 potential players submitted, 59 wound up on this year's special. "They send the equivalent of a head shot, which is [a puppy] standing next to a soda can so we can get a sense of size," says Toporoff. What qualities are valued? "Cute would be number one," she says. "Number two is rambunctiousness. They've got to have the game in them."

How is *Puppy Bowl* filmed?
On a New York soundstage for two days in October, and the action on the 10'-by-19' field is overseen by a Humane Society rep. (The Kitty Halftime Show is shot on a separate day.) "We don't have puppies on the field longer than 20 minutes because their little legs get tired," she says. "Illegal napping happens from time to time, and our ref gives them a penalty for that."

What's the biggest pup problem?
"The most offensive issue is fouls on the field, literally," says Toporoff. "When we have a puppy pee on our logo, that's always an ironic moment." And what if the dogs aren't motivated to carry a chew toy across the goal line? "We toss in more toys and refresh the water bowl."

Past PBs used bunny and chicken cheerleaders.



Puppy Bowl referee Dan Schachner

This year's offers a piggy pep squad. How did the porkers stack up?
"They definitely squeal more," she says. "They're harder to wrangle. They don't line up so well, but they bring it. They're hamming it up."

Who are this year's standout players?
"I can't give away our MVP, but [Chihuahua/terrier mix] Fumble and [terrier] Marbles are two to watch. And this year we have the most touchdowns in the history of Puppy Bowl."

How come?
Toporoff pauses thoughtfully. "Dumb luck?"

SMASH: PATRICK HARBRON/NBC; *PUPPY BOWL*: KIM HOLCOMBE/ANIMAL PLANET

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(From left) Joan Allen, Dustin Hoffman, John Ortiz, and Dennis Farina

Luck

Debuts Jan. 29, 9 p.m.

HBO

By Ken Tucker

Luck is an entrancing mixture of beautiful horses, stumblebum gamblers, exciting races, and a tightly controlled yet open, emotional performance by Dustin Hoffman. Hoffman is Chester "Ace" Bernstein, recently released from a three-year prison stint; he took the fall for someone else, but is back to stake his claim as a gambling-industry wheeler-dealer. That's one plot. Here's another: Four schmoes, led by Jason Gedrick, hang out at the Santa Anita racetrack; all agree to bet the same numbers on a Pick 6, and end up splitting a $2 million-plus jackpot. And yet another: Nick Nolte is a barely-scraping-by horse trainer who's turning his current charge into a potential champion steed.

There's a lot more as well. As written by David Milch (*Deadwood*), with a pilot directed by Michael Mann, *Luck* is a luxuriously layered drama that uses the built-in, quick-burst excitement of the horse races to pace the more languid subplots that occur in the stables where the horses live and the posh hotel where Ace takes up residence. This is a brave piece of work, going against the blood-thunder-and-mud style of *Game of Thrones* or the lacquered polish of *Boardwalk Empire*. I suspect *Luck* will need its own kind of good fortune to persuade HBO subscribers to get on its wavelength—to go with the undulating rhythm of its storytelling. But it's worth the effort. **A-**

A Fox News Host Celebrates Five Years of Staying Up Late

To toast Greg Gutfeld's fifth anniversary as host of *Red Eye*, Fox News Channel's riotous 3 a.m. roundtable of politics and pop culture, we asked him to share five things he's figured out over a half decade. —KEN TUCKER

Someone will always be offended. We joked about these real animals called sugar gliders. There's, like, a sugar-glider association; they said I was a jerk. No matter what the subject, there's a group waiting to take offense.

Don't eat street-vendor food before a show. You feel like throwing up before you go on TV anyway. Why throw food with vague ingredients into that mix?

Drunk guests are not good ones. Some guests take a pop or two or three, out of nervousness. Then you can't shut 'em up. They think they're doing a great job; they're not.

You look funny on TV. You can go your whole life thinking you're okay-looking, but when you get a show, suddenly everyone wants to point out, "Hey, you have a big crease in your forehead!" Thanks.

The better you get at doing television, the worse you become in real life. Being on TV almost every night, it's draining; you invest a lot of emotional energy. So when you're away from the camera, you slowly become worse as a real person. You look at your friends or family and think, "You're not on TV, why should I talk to you?" It's horrible. I know, I'll try to be a better man.

LUCK: GUSMANO CESARETTI/HBO; GUTFELD: FOX NEWS

SoundBites

"It's my fault. I let her out, and then I got caught up in my couponing."

—Manny (Rico Rodriguez), explaining how the dog got into the pool, on *Modern Family*

"We're used to Matthew now. God knows who the next heir will be. Probably a chimney sweep from Solihull."

—Violet (Maggie Smith), on the possibility of losing another heir, on *Downton Abbey*

"In many ways, we are kindred spirits. I myself like to pepper my conversations with little French phrases.... Sometimes I refer to myself as *moi*."

—Austin Scarlett, on his similarities to Miss Piggy, during a challenge to design an outfit for her, on *Project Runway All Stars*

"I just had four cups of coffee and a box of Nerds. I am so ready to watch *Friday Night Lights*."

—Reagan (Christina Applegate) on *Up All Night*

"The show lost 18 percent of its total viewers and 26 percent of its younger viewers, and of those who did tune in, more than half were just checking to see if Steven Tyler was still alive."

—Jimmy Kimmel, on the *American Idol* season premiere, on *Jimmy Kimmel Live!*

RODRIGUEZ, KIMMEL: BOB D'AMICO/ABC (2); SMITH: NICK BRIGGS/PBS; SCARLETT: JOHN LAMPARSKI/WIREIMAGE.COM; APPLEGATE: COLLEEN HAYES/NBC; BRADY: ELSA/GETTY IMAGES

The Cha

THE RATINGS

1 AFC Divisional Playoff

New England Patriots QB Tom Brady helped his team defeat the Denver Broncos 45–10 in this Jan. 14 matchup.

THE TOP 25

		VIEWERS*	LAST WEEK
1	**AFC DIVISIONAL PLAYOFF** CBS, Saturday, 8:17 p.m.	34.2	–
2	**NCIS** CBS, Tuesday, 8 p.m.	21.0	2
3	**GOLDEN GLOBE AWARDS** NBC, Sunday, 8 p.m.	16.9	–
4	**NCIS: LOS ANGELES** CBS, Tuesday, 9:02 p.m.	16.6	4
5	**THE BIG BANG THEORY** CBS, Thursday, 8 p.m.	16.1	12
6	**PERSON OF INTEREST** CBS, Thursday, 9 p.m.	14.9	23
7	**THE MENTALIST** CBS, Thursday, 10 p.m.	13.6	20
8	**ROB** CBS, Thursday, 8:31 p.m.	13.5	–
9	**MODERN FAMILY** ABC, Wednesday, 9 p.m.	12.1	5
	BLUE BLOODS CBS, Friday, 10 p.m.	12.1	14
11	**UNDERCOVER BOSS** CBS, Sunday, 8 p.m.	11.6	–
12	**THE SIMPSONS** Fox, Sunday, 8:12 p.m.	11.5	51
13	**UNFORGETTABLE** CBS, Tuesday, 10:02 p.m.	11.2	11
14	**GREY'S ANATOMY** ABC, Thursday, 9 p.m.	10.7	7
15	**CSI: NY** CBS, Friday, 9 p.m.	10.6	15
16	**ONCE UPON A TIME** ABC, Sunday, 8 p.m.	9.8	17
	CASTLE ABC, Monday, 10:01 p.m.	9.8	–
18	**THE MIDDLE** ABC, Wednesday, 8 p.m.	9.5	19
	THE GOOD WIFE CBS, Sunday, 9 p.m.	9.5	13
20	**PEOPLE'S CHOICE AWARDS** CBS, Wednesday, 9 p.m.	8.9	–
21	**A GIFTED MAN** CBS, Friday, 8 p.m.	8.8	26
22	**SUBURGATORY** ABC, Wednesday, 8:30 p.m.	8.7	22
	NAPOLEON DYNAMITE Fox, Sunday, 8:42 p.m.	8.7	–
	60 MINUTES CBS, Sunday, 7 p.m.	8.7	3
25	**BONES** Fox, Thursday, 8 p.m.	8.6	56

SOURCE: Nielsen, week of Jan. 9–15, 2012 *In millions

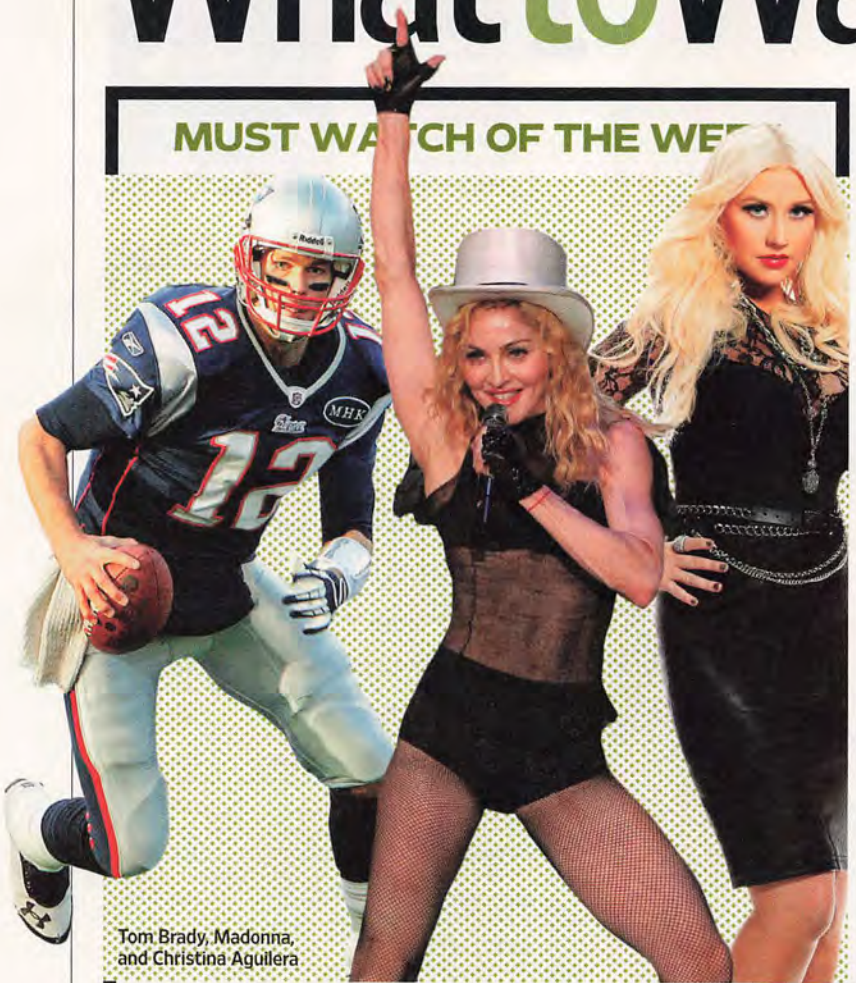
EW **MORE ON EW.COM** Check out Ken Tucker's interview with TV legend Michael Mann on EW.com, along with recaps of *Modern Family* and more every week

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Jessica Shaw

MUST WATCH OF THE WEEK



Tom Brady, Madonna, and Christina Aguilera

Super Bowl Sunday

SUNDAY, FEB. 5 | 6–11PM | NBC HD

Super Bowl XLVI is here, and the football gods have tossed you an intriguing rematch: The Tom Brady-led New England Patriots, who have now reached their fifth Super Bowl since 2002, versus the Eli Manning-fronted New York Giants, who not only edged the Pats in Foxboro earlier this season but upset them royally in the big game four years ago. Will David find a way to top Goliath (again)? Which coach will win the grump-off, Bill Belichick or Tom Coughlin? And for viewers who don't know a gridiron from a Gronkowski, who will better rock the jocks: Kelly Clarkson reportedly singing "The Star-Spangled Banner" or Madonna performing at halftime? Speaking of vocal competitions, after the confetti falls, NBC kicks off season 2 of *The Voice*. Get set to discover the next great crooner, or at least the next out-there outfit worn by Christina Aguilera. *—Dan Snierson*

MONDAY JANUARY 30

SEASON FINALE
8–9PM
Fear Factor
NBC, TV-14 HD
Teams of twins get zapped a lot while racing through an electrified maze. Is it too late to sign up Jeremy and Jason London?

9–10PM
The Real Housewives of Beverly Hills Reunion, Part 1
Bravo, TV-14-DLS HD
To be discussed: gay bull-mastiffs, Four Seasons butt-gate, Mauricio's chest. To never, ever be discussed again: Paul's colonic.

SEASON PREMIERE
9–10:30PM
RuPaul's Drag Race
Logo, TV-14
All I know is this season features my new favorite insult: "Go back to Party City where you belong." Ouch.

Leighton Meester and Margaret Colin

8–9PM
Gossip Girl
The CW, TV-14-L HD
After what's felt like an eternity, Blair and Prince Louis' wedding has finally arrived. We won't spoil whether they go through with it. Let's just say that by episode's end we may know two things: the identity of Gossip Girl and why you shouldn't trust a priest in black fishnets. **B+**

TUESDAY JANUARY 31

Erin Gibson, Keegan-Michael Key, and Jordan Peel

10:30–11PM
Key & Peele
Comedy Central, TV-14-L HD

SERIES DEBUT

In the nine years since *Chappelle's Show* blew up sketch comedy, Comedy Central has been trying its hardest to match that magic. Luckily for the network, *Key & Peele* comes close to succeeding. Former *MADtv* castmates Keegan-Michael Key and Jordan Peele overcome their job history with surprisingly fresh sketch concepts and an infectious congeniality. While the show is not yet as boundary-pushing as *Chappelle's*, it is funny, and that should never be taken for granted. Not even on a channel with "comedy" in its name. **A–** *—Keith Staskiewicz*

BRADY: JIM DAVIS/*THE BOSTON GLOBE* VIA GETTY IMAGES; MADONNA: JACK GUEZ/AFP/GETTY IMAGES; AGUILERA: ART STREIBER/NBC; *GOSSIP GIRL*: GIOVANNI RUFINO/THE CW; *KEY & PEELE*: MIKE YARISH/COMEDY CENTRAL

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

WED FEB 1

8–8:30PM
Whitney
NBC, TV-14 HD
John Cleese guest-stars as Whitney's therapist. Now about three viewers won't known him only as the Monty Python guy.

8–9PM
American Idol
Fox, TV-PG-DL HD
Spoiler alert: Steven Tyler leers at a girl who's barely 15.

8–9PM
Super Bowl's Greatest Commercials 2012
CBS, TV-PG-L HD
Must we suffer through the "Wazzup" commercial yet again?

9–10PM
Mobbed
Fox, TV-14-L
Will a flash mob help two feuding brothers find peace? If so, maybe Howie Mandel's next impromptu dance special should take on the Middle East.

THURSDAY FEBRUARY 2

8–9PM
The Vampire Diaries
The CW HD
Klaus throws a dinner party that's ruined by an uninvited guest. Poor Klaus. Even creeps who suck blood from humans deserve a proper R.S.V.P.

9–10:02PM
Grey's Anatomy
ABC, TV-14 HD
Meredith wonders "What if...?" about the key moments in her life, making tonight's episode a combination of *It's a Wonderful Life* and about 47,251 Lifetime movies.

SERIES DEBUT
11PM–MIDNIGHT
I Just Want My Pants Back
MTV, TV-14 HD
Twentysomethings in Brooklyn drink and have one-night stands. At least they don't try to start a jeans business. (All three people who watched *How to Make It in America* got that.)

Elton John and Leon Russell

9–10:30PM
The Union
HBO, TV-PG HD
Back in 2009, Elton John came across some solo tracks by versatile session man Leon Russell and was so moved by the music that he contacted him for the first time in 38 years. Thus began the adventure that led to 2010's *The Union*. Cameron Crowe's fly-on-the-wall rock doc does a great job of putting its subjects into historical context, notably revealing how many classic recordings feature Russell—everything from "Da Doo Ron Ron" to "Danke Schoen." It gets bogged down by too many scenes of old guys patting each other on the back, which distract from the film's true star: Elton's unbridled joy as he tinkers with new tunes and tearfully marvels at the talent surrounding him. **B** —*Kyle Anderson*

FRI FEB 3

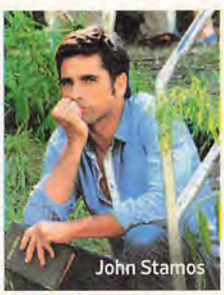
SEASON PREMIERE
8–9PM
Who Do You Think You Are?
NBC, TV-PG HD
Martin Sheen's genealogy is uncovered...along with an ancestor who walked around Spain shouting "Winning!"

8–9PM
Nikita
The CW HD
Nikita considers saving innocent lives. I hate it when an assassin goes soft. What's next? Bringing kittens along on hits?

9–10PM
Grimm
NBC, TV-14-V HD
Portland's homeless are going missing. Has anyone questioned Fred Armisen and Carrie Brownstein?

10–11PM
Blue Bloods
CBS HD
Frank may lose a friend who worked with him at Ground Zero. The mustache hairs hang limp in sadness.

SATURDAY FEBRUARY 4


John Stamos

8–10PM
Secrets of Eden
Lifetime, TV-PG-VSL HD
An abusive husband who murdered his wife is found dead, and minister Stephen Drew (John Stamos)—who happened to be sleeping with said dead wife—is a suspect. Holy *Thorn Birds*! There are three sex scenes and a decent plot twist, but we can't forgive this plodding movie for telling us Stephen's in a band called the Sermons without letting us see any performances. **C+** —*Mandi Bierly*

SERIES DEBUT
8:30–9:30PM
How to Rock
Nickelodeon HD
Master P's daughter Cymphonique stars as a former mean girl who is taken down by the eternal grade-school social equalizer: braces and glasses.

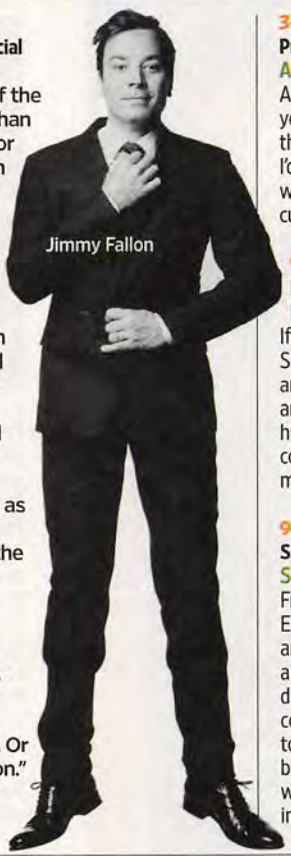
SEASON PREMIERE
9–10PM
Unfaithful: Stories of Betrayal
OWN, TV-14 HD
Bad idea: cheating. Worse idea: fessing up on TV.

9–11PM
NFL Honors
NBC HD
Alec Baldwin hosts the NFL's first-ever awards show. How thrilling for all those football players who enjoy the arch humor of *30 Rock*.

11:29PM–1AM
Saturday Night Live
NBC HD
Channing Tatum hosts. Please, no "burnt d--- in a box" songs.

SUNDAY FEBRUARY 5

11:35PM–12:35AM*
Jimmy Fallon's Super Bowl Special
NBC, TV-14-L HD
What better way to cap off the biggest game of the year than with a little comic relief? For the first time, Jimmy Fallon is taking his show on the road, broadcasting live from Indianapolis on Super Bowl Sunday. "It's really a big deal for us. We're freaking out," says Fallon, who will be taping in front of a larger-than-usual audience of about 1,500 at the Hilbert Circle Theatre. Though Fallon won't reveal any spoilers, he did let slip that the game's MVP will likely make an appearance, as will Adam Sandler and a "major" musical guest. At the very least, you can expect Tebowie (his Tim Tebow–meets–David Bowie character) to stop by for a visit. If the show goes well, Fallon says he'll consider taking the show on more trips. "Next stop, Australia. Or space, with Richard Branson." —*Nuzhat Naoreen* *following the Super Bowl and *The Voice*


Jimmy Fallon

3–5PM
Puppy Bowl VIII
Animal Planet, TV-G HD
A Puppy Bowl first! This year a bird will tweet about the puppy-athlete action. I'd groan if this show weren't pretty much the cutest thing on the planet.

9–10PM*
Downton Abbey
PBS, TV-PG HD
If instead of watching the Super Bowl tonight, you are tuning in to see Mary and Sir Richard go estate hunting in the English countryside, you are...well, me. *check local listings

9–10PM
Shameless
Showtime, TV-MA HD
Frank wants to claim Eddie's pension and insurance benefits. Too bad he's a prime suspect in Eddie's disappearance. When it comes to swindling, best to stick with innocent and borderline-senile old ladies with a penchant for helping out rich African princes.

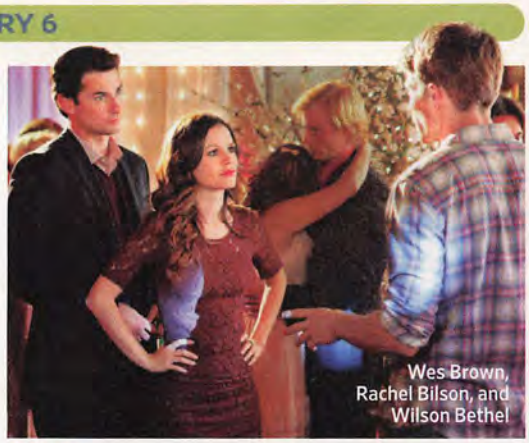
AMERICAN IDOL: MICHAEL BECKER/FOX; THE UNION: JOSEPH GUAY/HBO; NIKITA: BEN MARK HOLZBERG/THE CW; SECRETS OF EDEN: STEPHEN SCOTT/LIFETIME TELEVISION; FALLON: ANDREW ECCLES/NBC

MONDAY FEBRUARY 6

8–9PM
House
Fox, TV-14-DLV HD
There's an incident with a patient, and Jeffrey Wright plays the neurologist trying to figure out which doc messed up. So he can lobotomize them! (Or...take disciplinary action.)

8:30–9PM
2 Broke Girls
CBS HD
Max and Caroline try to get Sophie (the genius Jennifer Coolidge) to hire them as cleaners. Perhaps they should leave off their résumés that little thing about once letting a horse live with them.

10:01–11PM
Castle
ABC HD
Castle and Beckett go back in time as a detective and femme fatale trying to solve a cold case from 1947. I'd like to solve the case of which sibling murdered my goldfish in 1978. Does that mean I have to wear Sasson jeans and Famolare shoes to do it?


Wes Brown, Rachel Bilson, and Wilson Bethel

9–10PM
Hart of Dixie
The CW, TV-PG-D HD
It's not a day in Bluebell, Ala., without some kind of over-the-top event, and this time it's the Sweetie Pie Dance. (Imagine your eighth-grade dance, but with adults.) Even big-city gal Zoe (Rachel Bilson), who's usually not into small-town soirees, decides to attend—if only to show Judson (Wes Brown) she's ready to take their relationship to the next level. Of course, her night of romance quickly gets sidetracked when she gets caught up in a much more fun prank war with Wade (Wilson Bethel). Sure, it's all pretty childish (especially that dance!), but there's enough emotion and chemistry in the subtext that we can't help but enjoy the games—and the episode—along the way. **B+** *—Nuzhat Naoreen*

TUESDAY FEBRUARY

Bruce Greenwood

9–11PM
The River
ABC HD

SERIES DEBUT

If you bought a night-light after watching *Paranormal Activity* (not that we know anyone who did...), keep it on for the latest project from *Paranormal* director Oren Peli. Filmed in that same docu-horror style, this creepy drama follows Emmet Cole (Bruce Greenwood), a wildlife-TV host who's disappeared in the Amazon. When his wife (Leslie Hope) and son (Joe Anderson) enlist a TV crew to find him, they discover that *something* doesn't want them in the jungle. "This is a show about a family putting themselves back together again—and also getting the living s--- scared out of them," says co-creator Michael R. Perry. The solid pilot, which fills in important background, leads to a genuinely terrifying second episode. Three words: evil baby dolls. *—Melissa Maerz*

WED FEB 8

8:30–9PM
Are You There, Chelsea?
NBC, TV-14 HD
Seth Meyers' younger brother Josh guest-stars as a doc who goes deep-sea fishing with Chelsea. Little Joshie is finally a doctor? Mama Meyers is kvelling!

9–10PM
Criminal Minds
CBS HD
Down-on-his-luck actor Dean Cain plays a down-on-his-luck gambler.

9:31–10PM
Happy Endings
ABC HD
Valentine's Day isn't for six days, but it's not too early for our favorite Chicago friends to point out just how sucky a holiday it can be.

10–11PM
Top Chef: Texas
Bravo, TV-14 HD
The chefs work with the kitchen ingredients while blindfolded. Who's the guest judge? Mickey Rourke?

HART OF DIXIE: ADAM ROSE/THE CW; THE RIVER: FRANCISCO ROMAN/ABC; HAPPY ENDINGS: RICHARD FOREMAN/ABC

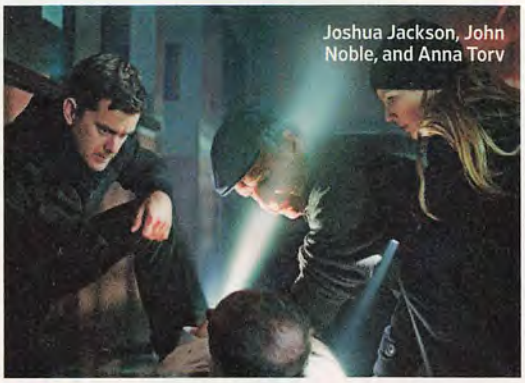
THURS FEB 9

8–9PM
30 Rock
NBC, TV-14 HD
Liz and Criss celebrate Valentine's Day by shopping for a dining-room table at IKEA. Because this is a one-hour episode, I'm guessing they get sidetracked by Swedish meatballs and lingonberry jam.

SEASON PREMIERE
9–10PM
Swamp People
History, TV-PG-VL HD
The men head out for the state-sanctioned 30-day alligator-hunting season. The other 335 days of the year are when the alligators head out on a nature-sanctioned human-hunting season.

11–11:30PM
Inside Comedy
Showtime, TV-14 HD
We find out what goes on inside the comedic mind of Steve Carell. (A guess: "Phew. I dodged a bullet leaving *The Office* before this lame season!")

FRIDAY FEBRUARY 10


Joshua Jackson, John Noble, and Anna Torv

9–10PM
Fringe
Fox, TV-14-LSV HD
A small Vermont town turns into a place Olivia, Peter, and Walter cannot leave, in a tale complete with knowing references to *Brigadoon* and *The Wizard of Oz*. The citizens of Westfield are replicating inside themselves (growing two rows of teeth, multiple eyes—ick). It's a classic *Fringe* setup: a bizarre case ("an entire town turned schizophrenic," as Olivia says) that steadily connects with the series' overarching mythology. Yes, as Peter continues to try to get back to his timeline, Vermont becomes a site for further hostile experiments by one of the series' best villains. And the ending is a deliriously romantic, startling one. All this, plus Walter's latest, almost yummy invention: "breakfast cocktails"! **A–** *—Ken Tucker*

SAT FEB 11

Joely Fisher

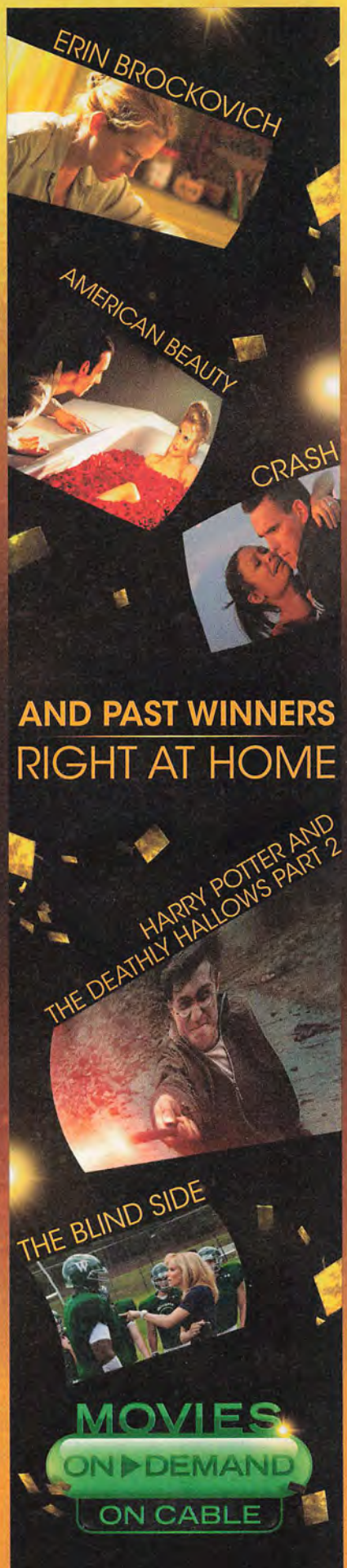
8–10PM
Cupid
Hallmark, TV-G HD
From the outset of this frothy Valentine's Day flick, it's clear that workaholic talk-show host Eve Lovett (Joely Fisher) and her suave producer Rick (Roark Critchlow) will be bitten by the love bug. But it's their silly route to romance that's most amusing. Think *Scream*'s Jamie Kennedy playing Cupid, and Fisher delightfully confessing her feelings... while dressed as an angel. **B** *—Tanner Stransky*

SUNDAY FEBRUARY 12

MUST WATCH

8–11PM
The 54th Annual Grammy Awards
CBS HD
Okay, so Adele's probably gonna sweep all the main Grammy award categories. But why focus on just the trophies? The performances are way more exciting, especially with Nicki Minaj making her debut on the Grammy stage. Bruno Mars, Foo Fighters, Paul McCartney, Jason Aldean, Kelly Clarkson, and Taylor Swift are also scheduled to perform, and Coldplay will team up with "Princess of China" guest star Rihanna for the first time live. Who will get this year's Arcade Fire BMX Bicycle Award for the night's most memorable moment? What color wig will Nicki wear? And what on earth is LL Cool J doing here? (Answer: Apparently he's hosting.) Expect lots of excitement, even more leopard-print dresses—and at least one opportunity for fans to get outraged. *—Melissa Maerz*

Adele



INSIDE COMEDY: SHOWTIME; FRINGE: LIANE HENTSCHER/FOX; CUPID: ALEXX HENRY/CROWN MEDIA HOLDINGS, INC.; ADELE: JASON MERRITT/GETTY IMAGES

Music

Lana Del Rey

Lana Del Rey

Born to Die
POP (INTERSCOPE)
By Kyle Anderson

AFTER SIX MONTHS of fevered conjecture over the very existence of Lana Del Rey, the heavy-lidded chanteuse whose hypnotic "Video Games" fiercely divided the blogosphere last summer, it's still not clear exactly what the argument is. Do people dislike her because she's too "sexy"? Is her apocryphal backstory—the supposed millionaire father, the alleged lip augmentations (which she denies), the name change from the more benign Lizzy Grant—the issue? Or is it just because she's scored a deluge of prerelease hype that, as her widely panned Jan. 14 appearance on *Saturday Night Live* showed, might not be deserved?

Born to Die's wild swings between unqualified stunners and bizarre miscues provide no real answers, but they do produce plenty more chum for the message-board sharks. The stormy "Dark Paradise" and industrial-cabaret shimmy "Million Dollar Man" are both knockouts; like the best episodes of *Twin Peaks*, they're dark, lovely, and just a little bit corny.

But when Del Rey falls, she really lays out: The flimsy melody propping up "National Anthem" collapses under its embarrassing faux-rap, and "Radio" takes a "fame is hard" stance normally reserved for *Real Housewives*. The rest play out like "Summertime Sadness," which boasts both alluring melodic menace and lyrical eye-rollers like "Telephone wires above all/Sizzlin' like your stare."

Is Lana the real deal, or the result of a misguided attempt to build the perfect femme fatale out of Nico's leather jacket and Nicki Minaj's wig? All tabloid tawdriness aside, she unleashes some truly **A**-level songs. But its baffling failures drop *Die* to a middling, maddening **C+**.

BEST TRACKS

DARK PARADISE
A swirling anthem

VIDEO GAMES
Her enthralling breakthrough

AJ NUMAN/CAMERA PRESS/RETNA

? WHAT'S THE SONG?

TV JUKEBOX

EW scopes out the best musical moments from recent episodes of your favorite shows

HOW I MET YOUR MOTHER

THE SONG Jack Dolgen, "Daytime"
THE SCENE Marshall (Jason Segel) and Lily (Alyson Hannigan) left a gaping hole in the gang's McLaren's booth when they moved to the suburbs on Jan. 16. Dolgen's chanting chorus ("I got you/And you still got me") signaled a shift over a shared stack of pancakes, as the city dwellers made peace with the new house and realized the heart really is where your homies are!

GOSSIP GIRL

THE SONG Dum Dum Girls, "Coming Down"
THE SCENE Soap opera + Sub Pop! The Golden State indie outfit's striking, sinking track jangled on during a dramatic Jan. 15 flashback when Blair (Leighton Meester), strapped to a stretcher, watched life seemingly slip away from Chuck (Ed Westwick). But hark, he lives! Alas, James Vincent McMorrow's cover of "Wicked Game" soon boded less well for Blair.

THE SECRET CIRCLE

THE SONG Kaskade feat. Skylar Grey, "Room for Happiness"
THE SCENE The DJ's pounding synths helped put the "high" in high school dance, crescendoing into a frenzy on Jan. 12's *Circle* as resident bad girl Faye (Phoebe Tonkin) siphoned dark magic from Cassie (Britt Robertson) so she could literally play with fire. As the beat dug in, the flames went up.

GREY'S ANATOMY

THE SONG Sleeping at Last, "Tethered"
THE SCENE Life at Seattle Grace may be as tangled as frontman Ryan O'Neal's "cat's cradle," but it was the simplest things—the first tottering steps taken by Meredith (Ellen Pompeo) and Derek's (Patrick Dempsey) adopted baby Zola, the sweet plucking of a guitar—that were the most monumental on the show's Jan. 12 ep.

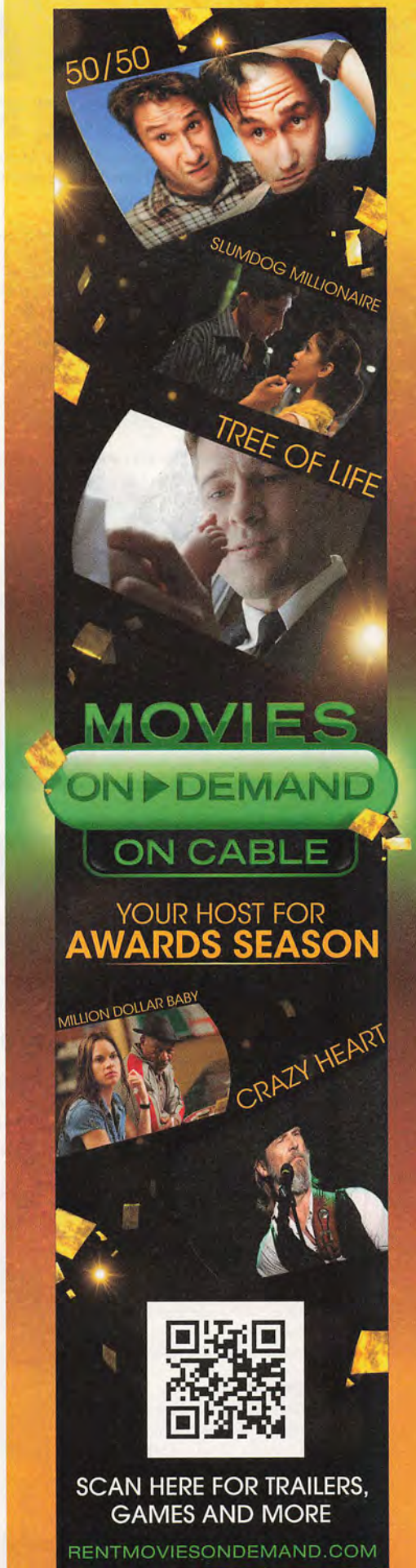
CSI: MIAMI

THE SONG Patty Griffin, "Forgiveness"
THE SCENE It's not always sunny in Miami. Griffin's piercing voice accompanied the last testament of a cancer-stricken techspert who had orchestrated his own death in order to expose an international weapons cover-up. The procedural's Jan. 8 episode may have been extra twisty, but the message was simple: "Everybody needs a little forgiveness."

THE GAME

THE SONG Wale, "Triumph"
THE SCENE The rapper's horn-heavy, drum-banging demand for respect provided a rousing wrap-up to the Jan. 10 season premiere, as Derwin (Pooch Hall) impulsively punched Trey (Chaz Lamar Shepherd) in the face—not in the baby-making area!—after learning Trey had fathered a child years ago with Derwin's now wife, Melanie (Tia Mowry Hardrict).

GOSSIP GIRL: WARNER BROS.; DUM DUM GIRLS: TAYLOR HILL/WIREIMAGE.COM; KASKADE: JOHN SHEARER/WIREIMAGE.COM; *THE SECRET CIRCLE*: SERGEI BACHLAKOV/CBS/THE CW; *GREY'S ANATOMY*: ABC; *CSI: MIAMI*: CLIFF LIPSON/CBS; *THE GAME*: AP; WALE: NEILSON BARNARD/GETTY IMAGES



2002

CHART FLASHBACK

A decade ago, Usher knew all about U, Pink had a party plan, and No Doubt had words for the girls backstage. We revisit and regrade the pop week that was. —LEAH GREENBLATT

1 USHER "U Got It Bad"
Sometimes it's hard to tell if he's singing about love or an ankle monitor bracelet ("You know you got it bad when you're stuck in the house/You don't wanna have fun/It's all you think about"), but R&B's ultra-loverman still sells his silky ode to the girl who finally locked him down. **B+**

2 NICKELBACK "How You Remind Me"
Is it an epically cruddy Canadian simulacrum of post-grunge? Yes. Is it also secretly kind of awesome? As fusilli-haired frontman Chad Kroeger growl-coos in the chorus: "Yeah, yeah, yeah-uh, no, no." So true! **B**

3 JA RULE FEAT. ASHANTI "Always on Time"
A long-overdue celebration of what really keeps a romance going: hot, nasty, mutually consensual punctuality. **B+**

4 PINK "Get the Party Started"
Basically a sonic piñata filled with candy and confetti and tequila shots—except instead of a stick and a blindfold, all you need is your repeat-button finger. **A**

5 CREED "My Sacrifice"
Everyone always talked about Creed being a Christian band. But mostly they seemed pretty busy worshipping at the altar of *quiet-quiet*-LOUD, in the annex chapel of Our Lady of Perpetual EddieVedderus. **C+**

(From left) Pink, Usher, and No Doubt

6 SHAKIRA "Whenever, Wherever"
As long as the "wherever" is Colombia, the "whenever" is 2002, and the "whatever" is Spanglish yodeling, pan flutes, and Tilt-a-Whirl hips, then yes, her schedule's pretty open. **A–**

7 LINKIN PARK "In the End"
Before nü-metal crashed to earth like a poorly goateed *Hindenburg*, rap and sludgy riffs were in happy—which is to say, profoundly screamy and existential-angsty—harmony. **B–**

8 ALICIA KEYS "A Woman's Worth"
Welcome, class: Professor Keys will now speak to the poor exchange rate of dollars to ladybucks among young males who fail to recognize the relative value of round-the-world cruises and bubble baths. Please take notes. **B+**

9 THE CALLING "Wherever You Will Go"
Uh-oh, someone's been spending their Sundays with Creed. And apparently, some pretty wild Saturday nights with Matchbox Twenty. **B–**

10 NO DOUBT FEAT. BOUNTY KILLER "Hey Baby"
It's every groupie's dream: a ragga-pop tribute in song! Except Gwen—just sippin' on chamomile (and doing some light ab work) at the after-party—is not a fan of all those "tank tops and flirty words." She's saving herself for Mr. Gavin Rossdale, thank you very much. **A–**

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ALSO AVAILABLE

→ SINGLES

BRUCE SPRINGSTEEN "WE TAKE CARE OF OUR OWN"
For his first new single in five years, the Boss concocts a crazy amalgam of prog-rock and dubstep. Just kidding: It's a wistful blast of barroom patriotism that sticks to a familiar but not unwelcome script. **B** —*Kyle Anderson*

ALL-AMERICAN REJECTS "BEEKEEPER'S DAUGHTER"
This hooky but slightly remedial single off the Rejects' upcoming *Kids in the Street* sounds like what might happen if you locked early Adam Levine and late Rivers Cuomo in a dorm room together. **B** —*Ray Rahman*

KATY PERRY "THE ONE THAT GOT AWAY"
Third time's the charm: After a too-slick album version and a B.o.B-assisted remix, Perry frees the melody from studio dross and focuses solely on her poignant heartache. **A–** —*Kyle Anderson*

→ ALBUMS

LEONARD COHEN *Old Ideas*
The 77-year-old Canadian poet laureate lets his weathered voice dominate on his creeping, blues-tinged 12th album. Good thing, too—the man in the suit still commands a room, telling tales of forgiveness, heaven, and alcohol. **A–** —*Ray Rahman*

Bruce Springsteen

GOTYE *Making Mirrors*
The offbeat Aussie surrounds last summer's surprise Internet hit "Somebody That I Used to Know" with the kind of atmospheric, dub-inflected pop and yearning vocals that would make Peter Gabriel proud. **B+** —*Ray Rahman*

METALLICA *Beyond Magnetic*
To celebrate their 30th birthday (and perhaps apologize for *Lulu*), Metallica spend four classically punishing hair-whippers from the *Death Magnetic* sessions reminding the world of their commitment to the art of the shred. **B+** —*Kyle Anderson*

WHO'S PLAYING ON LATE-NIGHT & TALK SHOWS

MONDAY JAN 30

The Tonight Show With Jay Leno
JOE PERRY

The Late Show With David Letterman
JAMES McCARTNEY

Late Night With Jimmy Fallon
NADA SURF

Conan
DALE EARNHARDT JR. JR.

TUESDAY JAN 31

The Late Late Show With Craig Ferguson
RINGO STARR

Jimmy Kimmel Live!
ANGELS AND AIRWAVES

Late Night With Jimmy Fallon
J. COLE

WEDNESDAY FEB 1

The Ellen DeGeneres Show
FLO RIDA

Jimmy Kimmel Live!
GOTYE

The Tonight Show With Jay Leno
EVANESCENCE

THURSDAY FEB 2

The Late Show With David Letterman
LANA DEL REY

The Tonight Show With Jay Leno
BLAKE SHELTON

FRIDAY FEB 3

The Tonight Show With Jay Leno
BUSH

SATURDAY FEB 4

Saturday Night Live
BON IVER

PINK: DAVE HOGAN/GETTY IMAGES; USHER: SUSAN SHACTER/CORBIS OUTLINE; NO DOUBT: ISABEL SNYDER/CORBIS OUTLINE; SPRINGSTEEN: BOBBY BANK/WIREIMAGE.COM; STARR: DAVE M. BENNETT/GETTY IMAGES; FLO RIDA: DESIREE NAVARRO/EVERETT COLLECTION; SHELTON: FRANCIS SPECKER/LANDOV

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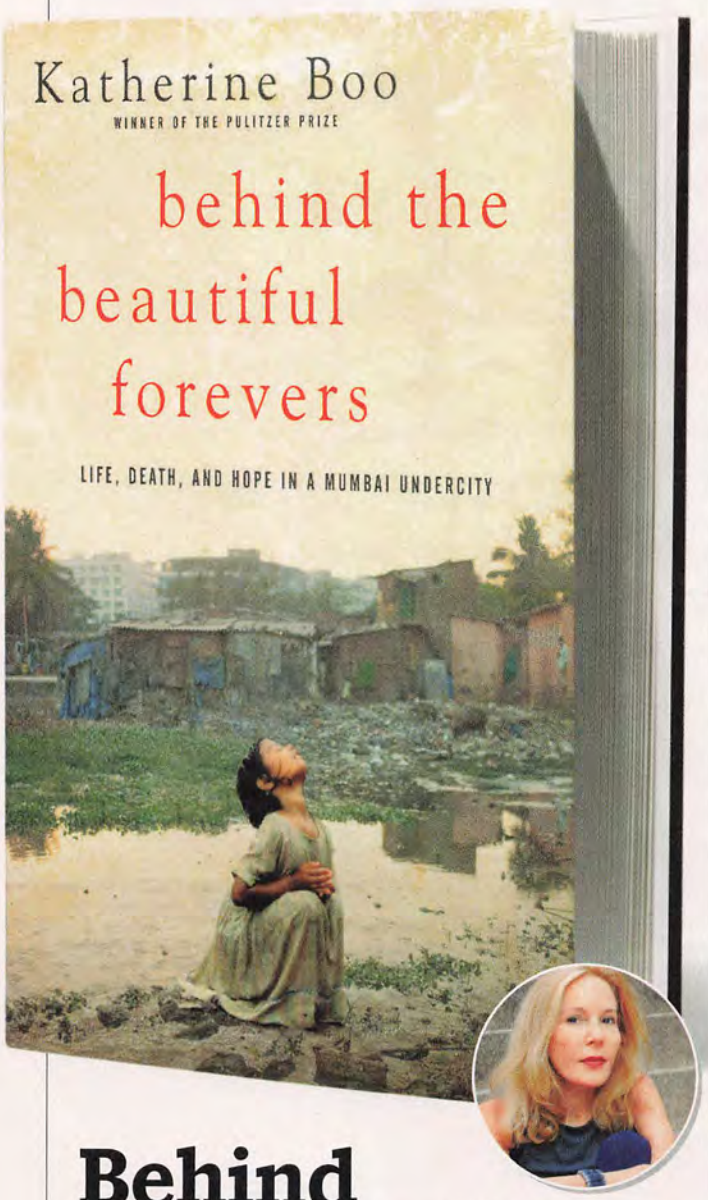
Books



Behind The Beautiful Forevers

Katherine Boo

NONFICTION

By Jeff Giles

LET'S SKIP THE formalities: What's it going to take for you to read a book about a Mumbai slum that sits on the edge of a lake of sewage? Keep in mind that it's nonfiction, so nobody goes on a game show, nobody becomes a millionaire, nobody dances to "Jai Ho." Would reading an unqualified rave be enough? If so, here you go: *Behind the Beautiful Forevers* is a riveting, fearlessly reported portrait of a poverty so obliterating that it amounts to a slow-motion genocide. Right now the book is sitting on my shelf making all the other books feel stupid.

Maybe you need the added inducement of knowing that *Beautiful Forevers* will be one of the year's big books—a conversation starter, an award winner. *It will be.* Maybe you want to be promised that the book isn't a screed, that it isn't a guilt trip, and that no children you care about will die in pitiless circumstances. *It isn't, it isn't*...and I wish I could lie about that kid thing.

Beautiful Forevers was written by Katherine Boo, a *New Yorker* writer with a Pulitzer, among other things, to her credit. The book plays out like a swift, richly plotted novel. That's partly because Boo writes so damn well. But it's also because over the course of three years in India she got extraordinary access to the lives and minds of the Annawadi slum, a settlement nestled jarringly close to a shiny international airport and a row of luxury hotels. Boo gives even the broadest themes (the collateral damage of globalization, say) a human face. And there are half a dozen characters here so indelible—so swept up in impossible dreams and schemes—that they call Dickens and Austen to mind.

THE OPENING LINE
"Midnight was closing in, the one-legged woman was grievously burned, and the Mumbai police were coming for Abdul and his father."

In the book's stunning central sequence, a sexually rapacious, wildly vindictive one-legged woman named Fatima pours kerosene over her head and lights it just to frame some neighbors she

BOO: HELEEN WELVAART

Sunil Sharma, a 12-year-old scavenger, in the Annawadi slum

hates, the Husains. "Seconds later," Boo writes, "the [music in the shack] was eclipsed by a *whoosh*, a small boom, and an eight-year-old screaming, 'My mother! On fire!' " Fatima's scheme works. A kind, nearly friendless young man named Abdul Husain, who spends his days buying and sorting recyclables, is promptly arrested with his father and submitted to a judicial system so corrupt it's like something from science fiction. Abdul has no idea how old he is, so a doctor does a forensic exam to determine whether he can be tried as an adult. The results? For 2,000 rupees, the doctor will say Abdul is 17; otherwise, Abdul is 20. Witnesses won't tell the police the truth unless they're paid off too. And the police aren't on an obsessive quest for justice anyway—they've already falsified Fatima's "victim" statement so they can blackmail the Husains themselves. While he waits in jail, Abdul refuses to bathe because being dirty is the only thing that reminds him of home.

In *Beautiful Forevers*, corruption trickles down. So do cruelty and snobbery—everything but money, really. Most everyone takes whatever abuse and indignity are heaped on them and heaps them on somebody else, even if they're only infinitesimally lower on the social ladder. One of Boo's great achievements here is that in the interest of objectivity, she suppresses the rage she must feel at the political and economic machinery that set all this in motion. America has also allowed chasms to form between the classes, of course. Boo refrains from beating that gong, but she's got a shrewd eye for details that hit home. One day, a fisherman wades into Annawadi's sewage lake, which is home to goat carcasses, malarial mosquitoes, and other delicacies, and emerges with a catch that'll get ground into fish oil sold in the West. Try some—it's good for your blood pressure. **A**

SHARMA: UNNATI TRIPATHI

Defending Jacob

William Landay

MYSTERY

By Thom Geier

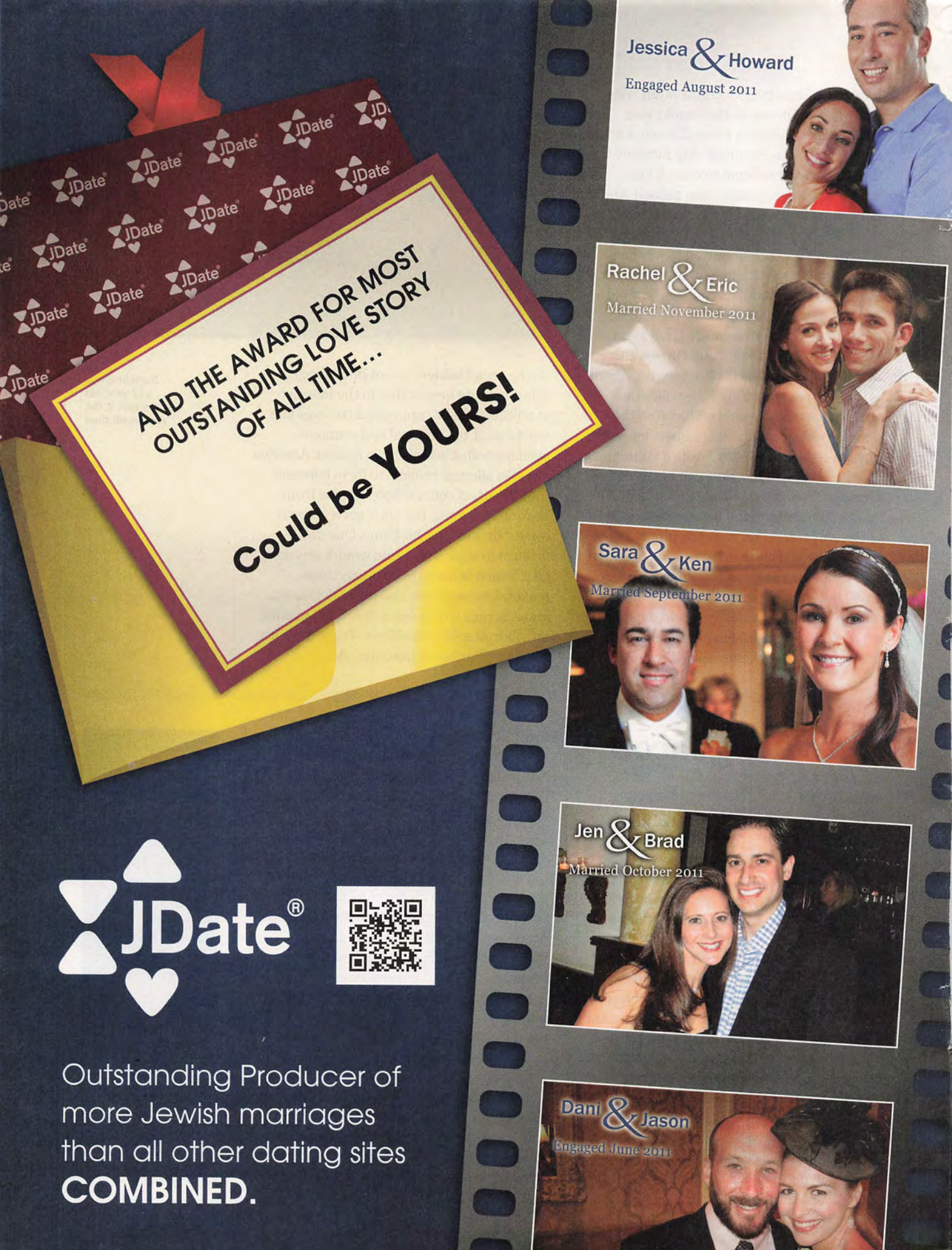
How far would you go to protect your child? That's the provocative question at the heart of William Landay's gripping new thriller, *Defending Jacob*. Landay's sympathetic and very unreliable narrator is Andy Barber, an assistant district attorney in suburban Boston faced with a doozy of a dilemma: A 14-year-old boy named Ben Rifkin has been stabbed to death in the woods near the local school—and Andy's son, Jacob, is the one who's been arrested for the crime. Jacob and Ben were eighth-grade classmates, Ben had been bullying Jacob viciously, and Jacob had recently acquired a hunting knife that he'd shown off to his best friend at school. Naturally, Andy and his wife, Laurie, knew none of this. (Jacob's a bit shy, they think, not a social pariah.)

Andy, who is suspended from his job after Jacob is implicated in the crime, knows all too well how the legal process can railroad the innocent with inconvenient facts. So when he finds Jacob's knife before the cops do, he gets rid of it—acting as a father rather than an officer of the law. But no decision is without consequences.

Like John Grisham and Scott Turow, Landay is a lawyer with a solid grasp of how to use courtroom scenes to advance his jigsaw-puzzle story. Also like Grisham and Turow, his prose can be workmanlike and his dialogue pedestrian (Jacob and his peers sound like no teens you've ever met). But with a grabby premise and careful plotting, he keeps you turning the pages through the shocking gut-punch of an ending. **B+**

MEMORABLE LINES

"The knife was sinister and beautiful, the shape of the blade, its curve and taper. It was like one of those lovely deadly things in nature, a lick of flame or the claw of an enormous cat."


Jessica & Howard
Engaged August 2011
Rachel & Eric
Married November 2011
Sara & Ken
Married September 2011
Jen & Brad
Married October 2011
Dani & Jason
Engaged June 2011
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Ali Wentworth

Ali Wentworth, Uncensored

The actress, 47, first made a name for herself on *In Living Color*. Now she's turned her WASPy childhood, years on *Oprah*, and marriage to George Stephanopoulos into a book, *Ali in Wonderland*. —STEPHAN LEE

This isn't a conventional memoir. It's more like a collection of essays—some about your acting gigs, others about your life with George, still others about your childhood. But running through the whole thing are tales of your nutty blue-blooded mom, Muffie Cabot, who was a social secretary in the Reagan White House. How did the book actually come about?

HarperCollins came to me and said, "We watched you on *Oprah*. Have you ever thought about writing a book?" And I said, "Yes. I want to write about the advice my mother's given me." So they instantly loved the idea. I mean, thank God I actually pitched something I could manage to do.

People who know you as an *Oprah* correspondent or comic actress might be surprised by some of the raunchy humor in the book.

It's more authentic to my sensibility. It's not necessarily that I think of everything that I look at as a d--- joke. I think it's just more real. Though there were things that I wrote that we cut. I had a really funny story that my editor thought was too gross.

What did it involve?

It involved a proposal. Not George's. An old boyfriend proposed to me and hid the ring in a disgusting place. I said yes because I thought that was the most creative way to propose. My editor was like, "This is too gross." And I said, "Okay. I'm not trying to be Howard Stern."

Has your mom read the book?

She read an early draft, just because I thought, "If she hates this, what am I going to do?" And there were areas where she would say, "This is your story, not mine," and then she'd say, "But just so you know, it wasn't Nixon who did that, it was Kissinger." She was very worried about liabilities and stuff. But she loved it. She laughed!

Even the part about your old nanny selling heroin from the family house?

She was like, "Oh, I thought it was pot." "No, it was smack, Mom!"

Anything else that surprised her?

Yeah, the time I snorted all that cocaine. My mom said, "Is this really something you want your daughters to read?" And I thought, "Well, it's true." The story is that I tried it, I took too much, and I got really sick. I could have died. I wasn't a coke whore at Studio 54 every night.

Actually, there's a lot about your upbringing that wasn't sunny. Your years at boarding school sound pretty grim.

Yeah, that's the one thing I wrote about where I'm scared they're gonna come get me. A horrible experience. Horrible! I actually forget that it was a very expensive education because I think of it as being in juvie for four years.

In contrast, though, the story of how you met, and married, your husband is one of the tenderest—and most surprising—parts of the book. If it were a romantic

WENTWORTH: TED SABARESE

comedy, people would say the ending is too abrupt because you two fall in love so fast.

Yeah, people would be angry. But that's how it happened. My editors kept saying, "Could you expand on that? What do you mean, you just knew he was the one?" And I said, "I wish I knew. Believe me, honey, if I could bottle it for you, I would."

The kind of fame that comes with your marriage doesn't sound very appealing, though.

When you watch TV and you see a premiere, you think, "Oh, that's so glamorous," but when you go to the premiere and the zipper is broken on your dress and one of the photographers is screaming at you too much, you just realize it's nothing. I don't think it's great to be famous in our world anymore. You get famous, and they tear you down. For George, fans cross the line. When it's just me, it never gets offensive. Fans approach me, but no one ever goes, "Will you sign my boob?"

So are you done with acting? You've had such an interesting career.

It's been weird and erratic. My talent agent says, "People are confused. Is she a comedian but she'll do dramatic stuff—but she's a writer?" I don't care. I don't need to be specific. After I had kids, I thought, "I'm not gonna leave them to play John Stamos' girlfriend in L.A." And then the *Oprah* gig came along when we moved to D.C. It was the greatest job in the world.

With husband George Stephanopoulos; (inset) on *Seinfeld*'s "The Soup Nazi" episode in 1995

And now?

Now I'm about to launch an online show in February called *The Daily Shot*. It's five minutes of everything going on in the world told by me... that I do at my kitchen table. I have a whole crew that comes in. I've been lucky enough to tailor a career so I can be with my kids, especially because George works seven days a week. Every time I turn on ABC, he's there. I say to him, "Why don't you get a recurring gig on *Private Practice*? Because I feel like people worry if they can't see you at night, too."

Of course, you could just turn this book into a show.

It's really funny—a friend of ours who's a producer said, "There's never been a talk show with a really smart political-news guy and his wacky comedian wife." He kept saying, "It's TV gold." We were like, "We would be divorced."

I'd watch!

A couple of years ago when George was asked to anchor *Good Morning America* while he was doing his Sunday political show, he was conflicted because politics gets him excited, not cooking with some actress from *When in Rome*. Somehow my name got thrown into the hat as a correspondent on *GMA* too, and I remember saying to George, "Did you ever think years ago when you were working for Bill Clinton and discussing huge political issues and wars and I was playing a hooker on *In Living Color* that we'd both end up in the same job?" He fell facedown onto the bed saying, "That's so depressing."

Well, your life is certainly the stuff of a sitcom, too—although I wonder: Who could play you?

I have no idea!

Well, who should play George?

John Stamos. No, Michael J. Fox—he's played George in everything else. ■

Ali's Personal Must List

COUGAR TOWN
ABC
"Love the group, especially snarky Christa Miller."

LAW & ORDER: SVU
NBC
"The current arc on *SVU*: Harry Connick Jr. and Mariska Hargitay getting hot and heavy!"

THE BEST OF BARDOT
Brigitte Bardot
"Love hearing Brigitte Bardot singing 'Je T'Aime.'"

@WHATTHEFFACTS
Twitter
"Hilarious facts, like before the 1880s earwax was used as lip balm. Bizarre and entertaining."

OUTTAKES FROM A MARRIAGE
Ann Leary
"Great writing about a Hollywood actor and his wife dealing with his affair."

WENTWORTH AND STEPHANOPOULOS: PAUL MORIGI/WIREIMAGE.COM; *SEINFELD*: WREN MALONEY/NBCU PHOTO BANK; *COUGAR TOWN*: BOB D'AMICO/ABC (2)

All There Is

Dave Isay

NONFICTION

Stories of love shared, love lost, and love found fill the pages of this perfect little collection—and they're amazing in their plain-spoken eloquence. Culled from the archives of National Public Radio's magnificent, award-winning StoryCorps project, each began as a personal tale told by one ordinary American to another, narrator to listener; the conversations were then recorded (some were excerpted and aired on NPR) and preserved in the American Folklife Center at the Library of Congress. Gracefully shaped into book form with rewarding cameo photos of each couple, these testaments of love reveal themselves as profound literature on a par with that of even the grandest poet or novelist. Here's a Valentine's Day gift more meaningful than any box of chocolates. **A** *—Lisa Schwarzbaum*

ISAY: HARVEY WANG

QUICK TAKES

The Fear Index

Robert Harris

NOVEL

We fear what we do not understand. No wonder, then, that Robert Harris—whose last novel became the Roman Polanski thriller *The Ghost Writer*—has turned his Crichtonish gaze to the world of hedge funds. Alex Hoffmann, an artificial-intelligence researcher–turned–hedge-fund billionaire, is attacked on the eve of a big investor meeting. Soon the algorithm driving his fund begins making outrageously risky bets. The mysteries begin to pile up—and to implicate Alex himself. Harris' brisk, movie-ready yarn may make you reconsider your mattress as a retirement-fund option. **B+** *—Thom Geier*

Raylan

Elmore Leonard

NOVEL

TV's *Justified* is based on a couple of Leonard novels—and especially on a Leonard creation, deputy U.S. marshal Raylan Givens. Here Leonard seems to be having a ball using the tweaks that *Justified* actor Timothy Olyphant has made to Givens' character, resulting in a kind of alternate-universe edition of the show, in which brothers Dickie and Coover Crowe get into the kidney-selling business along with a tough nurse named Layla. *Raylan*, a punchy mix of crime and Kentucky coal-mine sociology, is a helluva lot more than a TV tie-in, though: It's one of Leonard's best thrillers in years. **A–** *—Ken Tucker*

The Chart

HARDCOVER BEST-SELLERS

1 Believing the Lie

Elizabeth George—who's American, not British—has delivered her 17th devilishly complicated Scotland Yard mystery.

FICTION TOP 10

		WEEKS ON LIST
1	**BELIEVING THE LIE** Elizabeth George	1
2	**PRIVATE: #1 SUSPECT** James Patterson & Maxine Paetro	2
3	**GIDEON'S CORPSE** Douglas Preston & Lincoln Child	1
4	**DEATH COMES TO PEMBERLEY** P.D. James	6
5	**STAR WARS: DARTH PLAGUEIS** James Luceno This never-before-revealed history of the Dark Lord of the Sith who trained none other than a young Emperor Palpatine has whipped *Star Wars* aficionados into a frenzy. Luceno worked on *Darth Plagueis* for years; it's out just in time to coincide with the 3-D release of Lucasfilm's *The Phantom Menace*.	1
6	**THE GIRL WHO KICKED THE HORNET'S NEXT** Stieg Larsson	80
7	**11/22/63** Stephen King	10
8	**THE LITIGATORS** John Grisham	12
9	**LOTHAIRE** Kresley Cole	1
10	**COPPER BEACH** Jayne Ann Krentz	1

NONFICTION TOP 10

		WEEKS ON LIST
1	**AMERICAN SNIPER** Chris Kyle with Scott McEwen & Jim DeFelice This memoir by the Navy SEAL touted as "the most lethal sniper in U.S. military history" has taken out Walter Isaacson's *Steve Jobs* for the top spot.	2
2	**THROUGH MY EYES** Tim Tebow with Nathan Whitaker The devout Denver Broncos quarterback pulled off another late-game turnaround by charging back onto the best-seller list.	19
3	**TAKING PEOPLE WITH YOU** David Novak	2
4	**STEVE JOBS** Walter Isaacson	12
5	**CHOOSE TO LOSE** Chris Powell	2
6	**KILLING LINCOLN** Bill O'Reilly & Martin Dugard	16
7	**THE OBAMAS** Jodi Kantor	1
8	**THE 17 DAY DIET** Dr. Mike Moreno	38
9	**THINKING, FAST AND SLOW** Daniel Kahneman	12
10	**ELIZABETH THE QUEEN** Sally Bedell Smith	1

SOURCE: *Publishers Weekly*, week of Jan. 24, 2012

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Please Recycle This Magazine

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

In Steven Tyler's defense, it's not easy to sing the national anthem when you're not sure what country you're in.

Seal and Heidi Klum split. No reports of a third party, but c'mon, everyone sees the way she adoringly gazes at the Piperlime Accessories Wall.

Forget Dustin Hoffman and the David Milch dialogue: This is the best character on *Luck*.

Thank you, Academy!

Portlandia

All the intellectual navel-gazing about *Portlandia*

Least tantalizing press release ever: "Chris Isaak's Former Manager Tells All"

A revelation from Sundance: Ethel Kennedy, our favorite new 83-year-old movie star

Bullseye wants *The Good Wife*'s Elsbeth Tascioni to be its lawyer the next time it is cited for excessive sarcasm.

Stacy Keibler fatigue: Just because George Clooney loves her doesn't mean the rest of the world has to.

Love them. Want to be adopted by them.

Dear Florence, Purple and yellow paisley, like the dog days, are over. xo, Bullseye

As Barnabas Collins in *Dark Shadows*, Johnny Depp will have the sharpest fingers since *Edward Scissorhands* and the worst haircut since *Charlie and the Chocolate Factory*.

Kate Beckinsale: queen of any world

Sunday-night marital spat: football vs. *Downton Abbey*

Watching NBC's Wednesday lineup: After *Whitney* and *Are You There, Chelsea?*, we feel like *Special Victims*.

→ **BULLSEYE IS A TV STAR!** *Watch* Extra *every Friday for more on the celebrities and stories featured in Bullseye*

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